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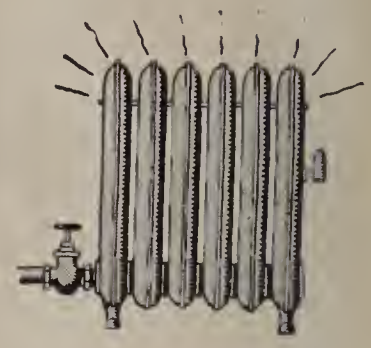
House & Garden

SMALL HOUSE NUMBER

MAY 1918

25 CENTS

Next Winter
-use LESS coal
-get MORE heat



Most house-heating boilers let your coal loaf on the job. They can't help it. Because the ordinary boiler is "surface-burning," its very construction allows a large part of the heat to escape up the smoke flue. You can prove that for yourself. Thrust your hand through the opening in your smoke pipe. *You can feel the heat that is wasting up the chimney.*

More heat with less coal—or money back

We don't ask you to take our word for it when we say that the "Richmond" Down Draft Boiler will use LESS coal and give MORE heat. *We guarantee it to do exactly that or your money back!* Not in some mythical house, but in *your* house next winter and every winter after that.

Because in the "Richmond" Down Draft Boiler, the fire travel is two to three times longer than in any ordinary furnace. Therefore, there is far more water-heating surface exposed to the fire, permitting the absorbing of maximum heat from *all* your coal.

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The "Richmond" will burn even soft coal without smoke. It is readily adjusted for either soft or hard coal. No other boiler that we know of has that feature.

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Down Draft Boiler

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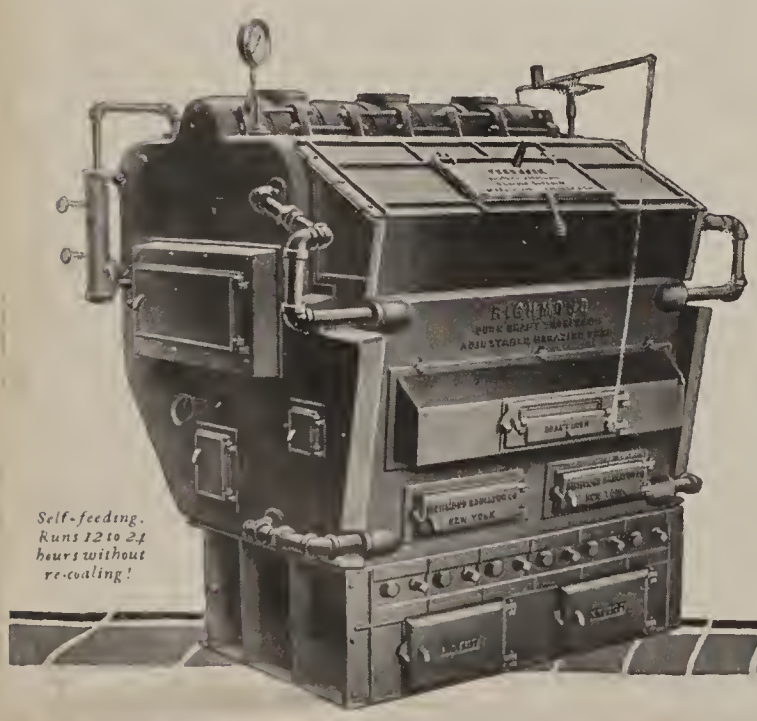
GUARANTEED
LESS COAL

Conceded by heating engineers to be the most economical type of house-heating boiler made—Saves coal—Practically indestructible—Simple to erect.



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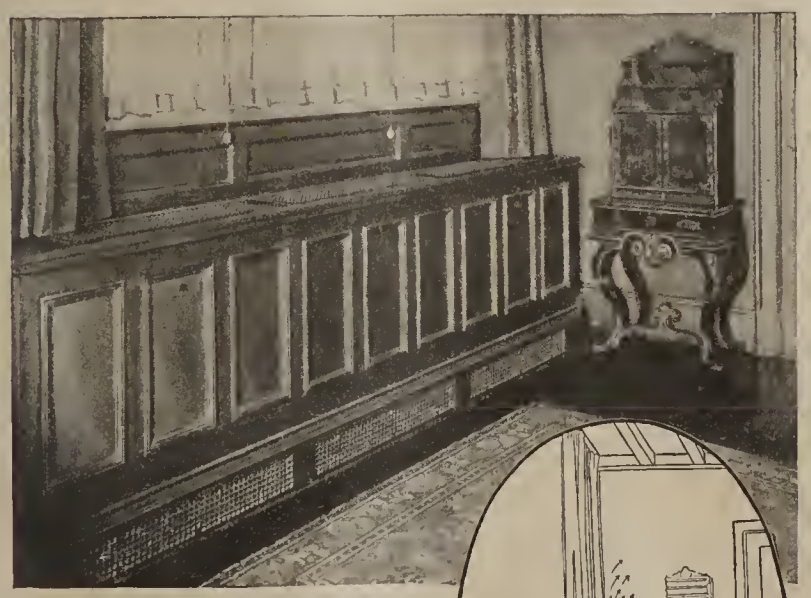

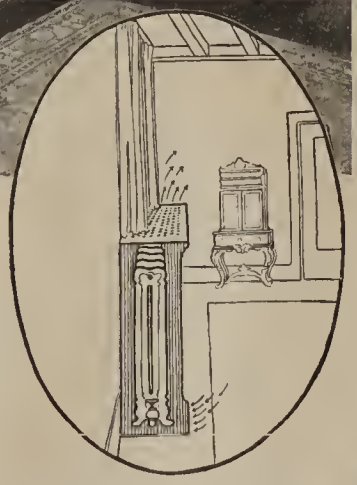

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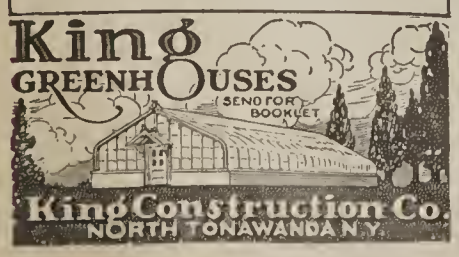

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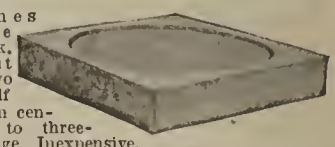

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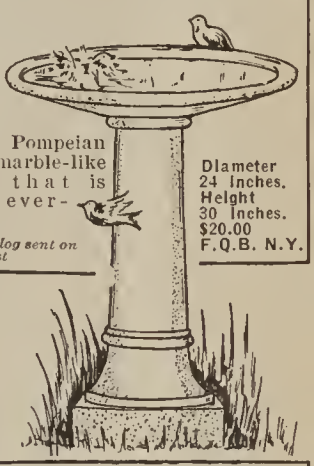

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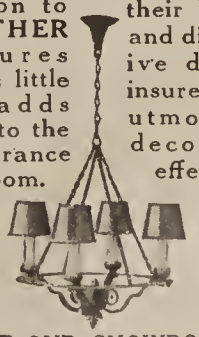

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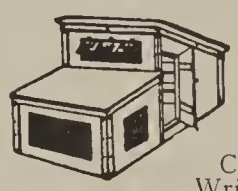

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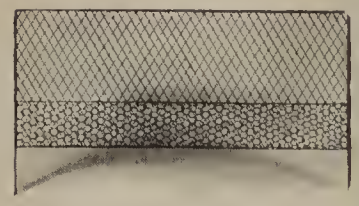

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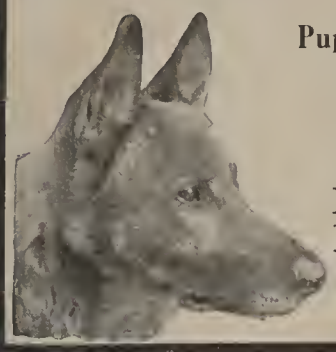

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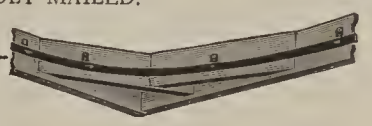

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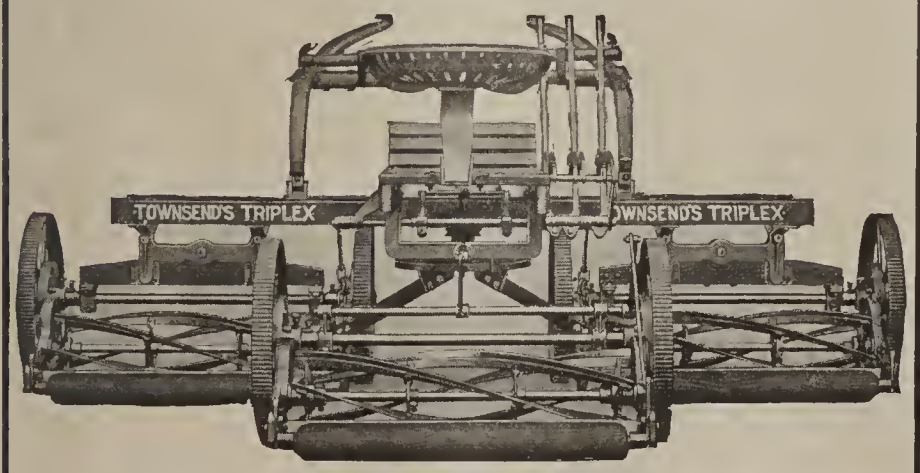

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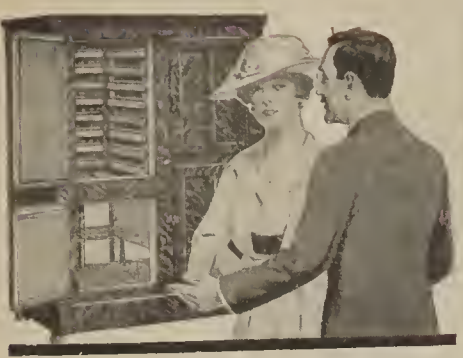

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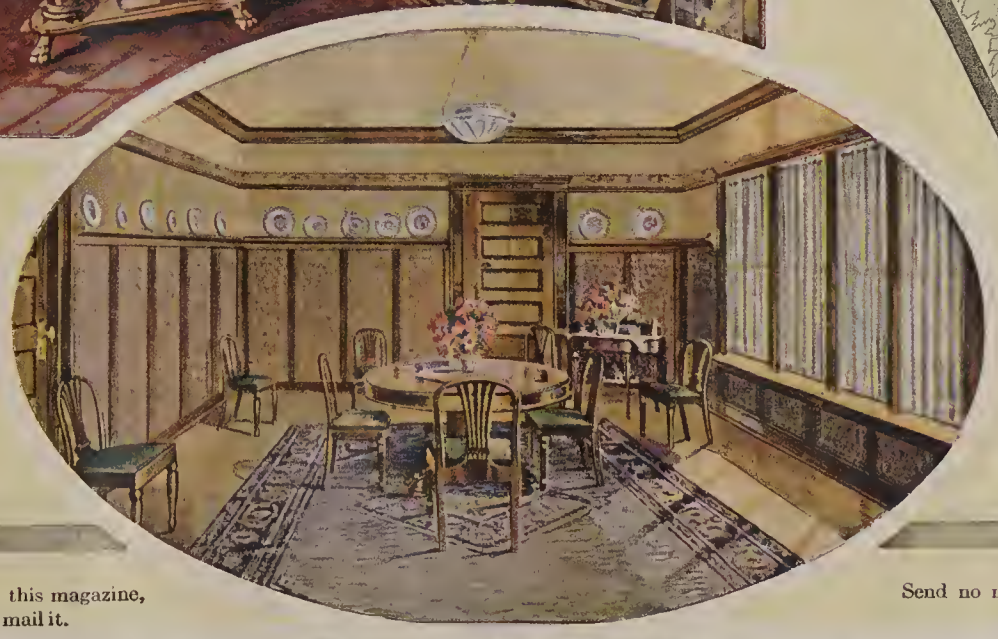

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Contents for July, 1918. Volume XXXIV, No. One

House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

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THE ANTIQUE COLLECTORS' NUMBER

WHAT is an antique?
Why collect antiques?
Why collect at all?

If you ever stop to think of it, each of us is a collector after a fashion, only some folks take it harder than others and make it a hobby. And a good hobby it is, for it gives an interest other than the humdrum of everyday work.

HOUSE & GARDEN has been running articles of interest to collectors for three years or more, but August is the first issue it has devoted to that subject.

August and the other summer months, incidentally, are good months for collecting both in the country and in the city. Of course, there is no special time for taking up this hobby. Rather, it takes you! And whether you specialize on old chairs or stamps, Japanese inros or Colonial samplers, the joy of the search and the satisfaction of ownership will be the same.

By no means can the entire field of collecting be covered in one issue, but we can get enough between covers to arouse enthusiasm and interest—and that has been done.

The entrance to a country house. Other photographs are in the August issue

Besides this subject there is room for some excellent interior decoration displays and several practical gardening articles and five houses of sizes varying from a large country estate to a little summer bungalow. The shop pages will show cottage chairs, candlesticks and brasses.

What we like about this issue as it is being shaped up now is its atmosphere. You know, the thing which makes you like any issue of any magazine is the indefinable satisfaction which the mere turning of the pages affords. What you see at a glance has taken weeks to assemble, select and arrange. This is the high cost of magazine editing. But it pays because it furnishes a delight to the eye and a quickening to the brain. We have worked hard to establish this atmosphere in the August number. There is a great variety of interest in its pages; the pictures are particularly rich in practical suggestions and the articles are so placed as to keep up constant reading interest to the back cover. It is the sort of issue to "mull" over, to read on a lazy day in a cool spot when time is nothing and pleasure all.

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Gillies

THINGS THE SMALL HOUSE STANDS FOR

We dream of a castle in Spain, but we build a cottage in the country. And therein lie the interest and the picturesqueness and the abiding charm of a small house. It is a realization in parvo of big things. It is an adequate satisfying of our desires for a home in which to express personality and develop a life and shelter the next generation. Most of American life centers about and is concerned with the small house, with the men and women who have realized in the actuality of brick and mortar and shingle, in the reality of shadowed lawns and quiet garden paths, the big dreams for which America stands and for which her sons today are fighting. They are over there so that quiet, beautiful homes such as this may stand here unmolested. Patterson & Dula, Architects

173972

FURNISHING *the* LIVING ROOM *on* A WAR-TIME BUDGET

Schemes for Three Rooms to Cost Approximately $950, $800 *and* $450, *Together with Detailed Specifications for Colors and Furniture*

NANCY ASHTON

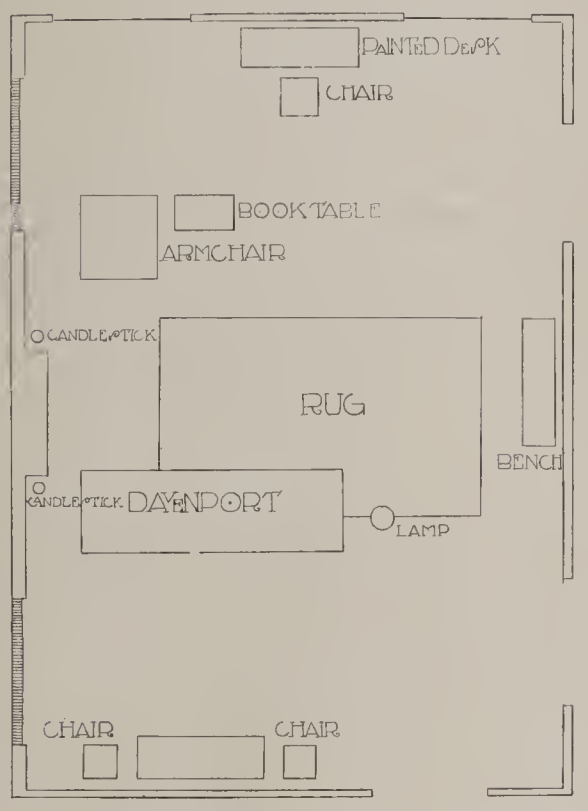
THERE is nothing more simple, nor more tempting, than to hide behind glittering generalities. It is easy enough to moon on vaguely about the beauties of harmonious color tones, the joy of exquisite fabrics, the inspiration of the personal touch, the delight of wide vistas, rooms full of atmosphere, and so on.

When, however, you are actually confronted with the uncompromising proposition of planning your own living room, with nothing to cling to but your own hazy notions on the subject, all vagueness vanishes. You might just as well get down to a shopping list, for that is what it will come to eventually; at least for the actual necessities,—even if the small things be added later and gradually.

Especially is this true if you happen to have a small exchequer. The high cost of living rooms and one's own slender purse are in a continual state of disagreement, and it is only by the most careful ministrations that one may bring about a peaceful and happy conclusion.

That in mind, we have conscientiously chosen, with all the same qualms and misgivings as may have frequently characterized the gentle reader's own selection, the very best value and the most attractive combinations available. We have avoided period rooms, and, of course, have indulged in no *objets d'art,* our plan being to see how effectively we could make a simple living room fill the chief requirement: that of making itself really livable. Comfort, beauty, order, with enough formality of arrangement to be restful, and not so much as to be stilted, big welcoming chairs, lamps so placed that one may read or knit in comfort, writing table carefully arranged, enough space to move about in—but we are generalizing ourselves.

To get down to actual cases.



Furniture is grouped naturally in this room, with plenty of open spaces to give an air of restfulness

FOR our first living room we have chosen gray green panelled walls with set-in book shelves, a delightfully restful background, for a chintz with a deep purple plum colored ground, which has a gay Pompeian red and green design. This chintz is a reproduction of an old one, and is known as the column and bird chintz. It has great distinction and ex-

The walls are paneled in gray green, with set-in book shelves. A gay Pompeian red and green chintz, used for curtains and upholstery, furnishes the color scheme. Two chairs (see grouping with table at bottom of page 14) *have been upholstered in purple, yellow and green striped rep. The book table is blue green and the secretary Pompeian red. Rug is sand colored. The furnishing costs* $960.18

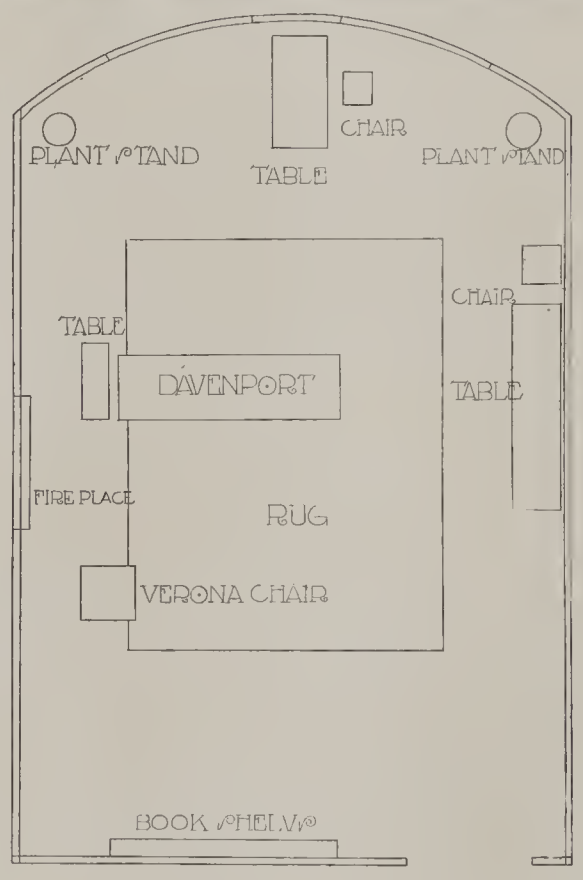
Visualize robin's egg blue walls, furniture and curtains in a chintz with fawn colored stripes and roses, and a delicate mauve Scotch rug. Other accessories add further color. The furnishing cost $855

quisite colorings. We have used it on the comfortable davenport, drawn up at one side of the fireplace, on the roomy wing armchair, opposite, and also at the windows. The only other fabric we have used in the room is a striped rep, in purple, yellow and green, which we used on the two chairs, which are shown at the bottom of page 14 and on a small bench.

Next to the armchair, we have placed at a convenient angle, an unusually distinguished little book table, which is painted a blue green, and painted inside with the Pompeian red of the chintz. On this stands a gray green iron lamp, with a parchment shade of unusual shape, bound in green, with a green and blue decoration painted on its panels. To complete the fireplace, we have a pair of dull brass andirons, a pair of tall many-branched iron candlesticks, which give quite an air to the room, and a mirror with flower overpainting, in which all the colors of the chintz occur, with the frame done in Pompeian red.

Near the davenport stands a rusty, iron reading lamp, with a simple natural color parchment paper shade, with lines of plum color, red and black.

Between the long French windows, leading to the garden, we have placed a secretary-desk of excellent design, painted the Pompeian red of the chintz, with a line of gray green following its graceful contours. A dull oak Windsor chair is used with this, our theory being that it is more interesting to use painted furniture together with furniture in natural wood tones. We have carried out this idea



in the refectory table and a pair of Spanish chairs which you may see in the plan and at the bottom of page 14. They are all in walnut, with a wax finish, and are of very good design. There is also a long, low bench shown on the plan, which is Spanish in feeling and design. This, together with the sand color rug completes a room which we feel is both restful distinguished, and to which, from time to time, one might add a few personal touches.

Following is the list with prices for the furnishings of this room:

The furniture group in the bow end is particularly happy, with its table desk and ivy on tall stands. The book shelves, not shown in the drawing, can be easily made by any carpenter, out of plain 12" boards painted

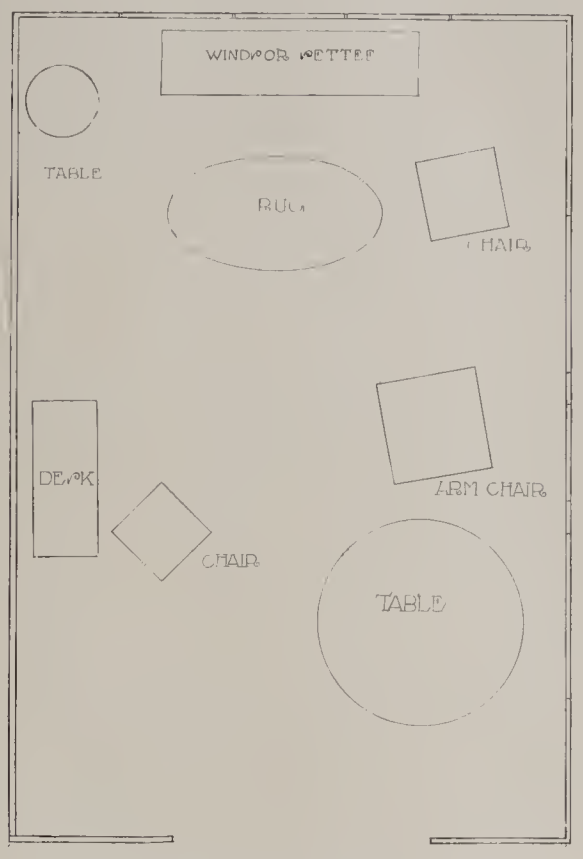
Davenport, 5′ 6″ long	$150.00
6½ yards of 50″ purple chintz to cover same at $2.65 a yard	17.23
Painted secretary-desk	125.00
Painted table for books	30.00
Wing armchair	70.00
4 yards of 50″ purple chintz to cover same at $2.65 a yard	10.60
Mirror with over-painting	40.00
Seminole rug, sand color, 10 by 14	85.00
1 pair of dull brass andirons	20.00
Making two pairs of curtains at $22	44.00
14 yards of 50″ purple chintz at $2.65 a yard	37.10
Reading lamp and shade	50.00
Table lamp with shade	30.00
1 pair of tall brass candlesticks	25.00
1 desk chair	19.00
1 refectory walnut table	75.00
2 walnut chairs at $28.75	57.50
1 bench, walnut	74.75
	$960.18

A ROOM of quite another character is our second plan. Crisp white ruffled muslin curtains and gay chintz give it a daintiness and freshness all its own. The walls are painted that indescribable and elusive shade known as robin's egg blue. The chintz we have chosen has a wide fawn colored stripe with a lighter fawn stripe of rose colored flowers in varying tones. The chintz is used for outer curtains and valances, as well as on the davenport of graceful lines and unusual shape, and on the chair opposite. It is an interesting contrast to the walls and a very smart design.

We think the furniture grouping at the windows is particularly happy. In this case the windows themselves form part of a slight

curve, which extends from wall to wall at that end of the room. The table-desk, painted a shade or two lighter than the walls is placed at right angles to the windows. At the curve in the walls, are a pair of tall stands painted black with gilt decorations, on which pots of trailing ivy have been placed, over these hang unusually attractive mirrors in black and gold frames, the whole arrangement makes a well balanced and inviting grouping. The use of ivy on stands with the mirrors in question is shown at the top of page 14. An English library table, finished in dull oak is hand-carved and stands at the wall opposite the fireplace. It is of good design, well built with stretcher below and carved apron. Next to it stands a tall, Liberty long-back chair, with a rush seat, also finished in the dull oak. Along the wall, opposite the windows, as shown in the plan, run built-in book shelves. These may be made very simply, of plain twelve-inch boards, and painted the color of the woodwork. It is well to plan to have plenty of book space in the living room, even if there be another room, set aside for books, as nothing adds so much to the general effect of comfort.

The small decorative touches, which we have chosen, are a white alabaster lamp on the desk, with a painted, deep rose colored parchment shade, edged with a line of silver, a small black painted table, with a line decoration of gold, which is placed near the davenport, and on this a mauve glass lamp with painted shade in rose, mauve and blue morning glories, on a cream ground. The cushions are black taffeta, with three-inch puffings. A delicate mauve, Scotch wool rug is as practical as its name implies. Its texture is very uneven with gray and mauve combination, the mauve predominating. This makes an interesting note of color on the hardwood floor, which has been stained a very dark tone, nearly the tone of the oak furniture. Below is the list of objects with prices for this room.



The cottage living room requires only a few pieces of simple furniture. It is planned without a fireplace

1 davenport	$160.00
10 yards 50″ chintz for it at $3	30.00
1 armchair	60.00
4 yards of material for same at $3	12.00
1 oak, hand-carved library table	115.00
1 Liberty long-back chair	60.00
2 taffeta cushions at $9 each	18.00
1 Scotch wool Seminole rug, 10′ by 14′	85.00
2 black painted stands for ivy at $24	48.00
2 mirrors with black frames at $15	30.00
1 alabaster lamp and shade	23.00
1 mauve glass lamp and shade	27.00
1 black and gold painted table	25.00
1 painted table desk	25.00
1 rush seated painted chair for desk	26.00
2 pairs white ruffled muslin curtains at $12.50	25.00
Making 2 pairs chintz curtains at $22	44.00
14 yards chintz at $3	42.00
	$855.00

OUR third living room, we have imagined to be in a small country house, rather of a New England farmhouse type, with just enough of the old English spirit left in it to have tiled floors, beamed ceilings and walls tinted buff. For this we have chosen a group of excellent reproductions of the 18th Century, English Colonial, and we have tried to make it a friendly and approachable room, with no claims to drawing room distinction. We have planned it as a room without a fireplace, which of course is always a handicap, but since that is a problem which so many of our readers constantly inquire about, we felt that this might help solve it for them. Consequently, we have

This room is planned for a New England farmhouse or cottage, with tiled floor, beamed ceiling and buff tinted walls. English Colonial furniture is painted tulip yellow with green lines; the desk is green. Gate leg and small corner tables are oak. Upholstery and curtains are of quaint glazed chintz in an old-fashioned floral design of mauve, blue, yellow and green. Furniture, $464.25

At each side of the room with the bow end is ivy on a black and gold stand. Above hangs a mirror in a gold and black frame

made the long casement windows the center of interest in the room.

A Windsor settee, carefully made with modelled turnings and hand-split spindles and simple Windsor chairs were often associated with this not too pretentious, but wholly delightful period. These are painted a jolly tulip yellow, with lines of green, and are to be the only pieces of painted furniture with the exception of a small drop-leaf desk, which is painted spring-like green, with small flower decorations in the yellow. On the desk, we have a cream colored Belleek lamp base with an oval painted shade in delicate yellow, with a wreath of flowers. There is a gate leg, oak table, finished with a dull wax finish, useful for magazines and books, and some of the necessary adjuncts of the living room. A small three-legged table, in the same finish is useful for serving afternoon tea, and there is a comfortable armchair, upholstered in a glazed chintz, this chintz is used on the cushion of the settee, and for the curtains at the windows as well. It has a gray mauve background and an all-over old-fashioned flower design of a deeper mauve, blue, yellow and green. Its general effect is very quaint and because it is glazed, it will shed the dust, better than the average chintz. For the tiled floor, we have chosen an oval, hand woven Colonial rug, made with the color combinations of the chintz. There are to be book shelves at either side of the doorway, which is opposite the casement window, these to be built-in. The treatment of the casement windows is a problem which frequently confronts the reader, and this very simple plan of the narrow valance, and the curtains made to draw the full width of the window so that no shades are necessary, it seems to us a very feasible and attractive one. And we have seen it worked out very satisfactorily.

The list for this room follows:

Making chintz valance and curtains for casement window, including chintz	$40.00
Windsor settee painted yellow with lines of green	100.00
Cushion for settee, including 3 yards of chintz for one side	17.25
2 Windsor chairs, painted yellow, at $20	40.00
Gate leg table, dull finish oak	95.00
Painted desk	55.00
3-leg table, dull oak	25.00
1 armchair, covered in glazed chintz	45.00
1 handwoven rug (oval) 3 by 6	27.00
1 lamp and shade	20.00
	$464.25

These suggestions will, of course, cover only a few of the possible cases, and may in each instance be elaborated upon considerably. In fact, it was only because we kept such a careful eye on the total that we avoided that temptation. We have selected the quality and character of furniture, which will stand the test of long usage and careful scrutiny, rather than makeshift furniture, of which you have to dispose in time. In glancing over the list of prices, you might be under the impression that a less expensive article might be substituted, but in the case of the upholstered pieces as well as the others, we have had quality rather than quantity in mind.

As to the color scheme, we have used combinations, which are a bit unusual, but not bizarre, and in which the full value of the room as a whole is considered. In the arrangement of the furniture, we have considered the necessity of a well-balanced, reposeful room.

In order to achieve this result, we have planned to use articles frequently in pairs, as for example, the ivy stands with mirrors above, the pair of chairs with the refectory table, the pair of tall branched candlesticks. Each wall

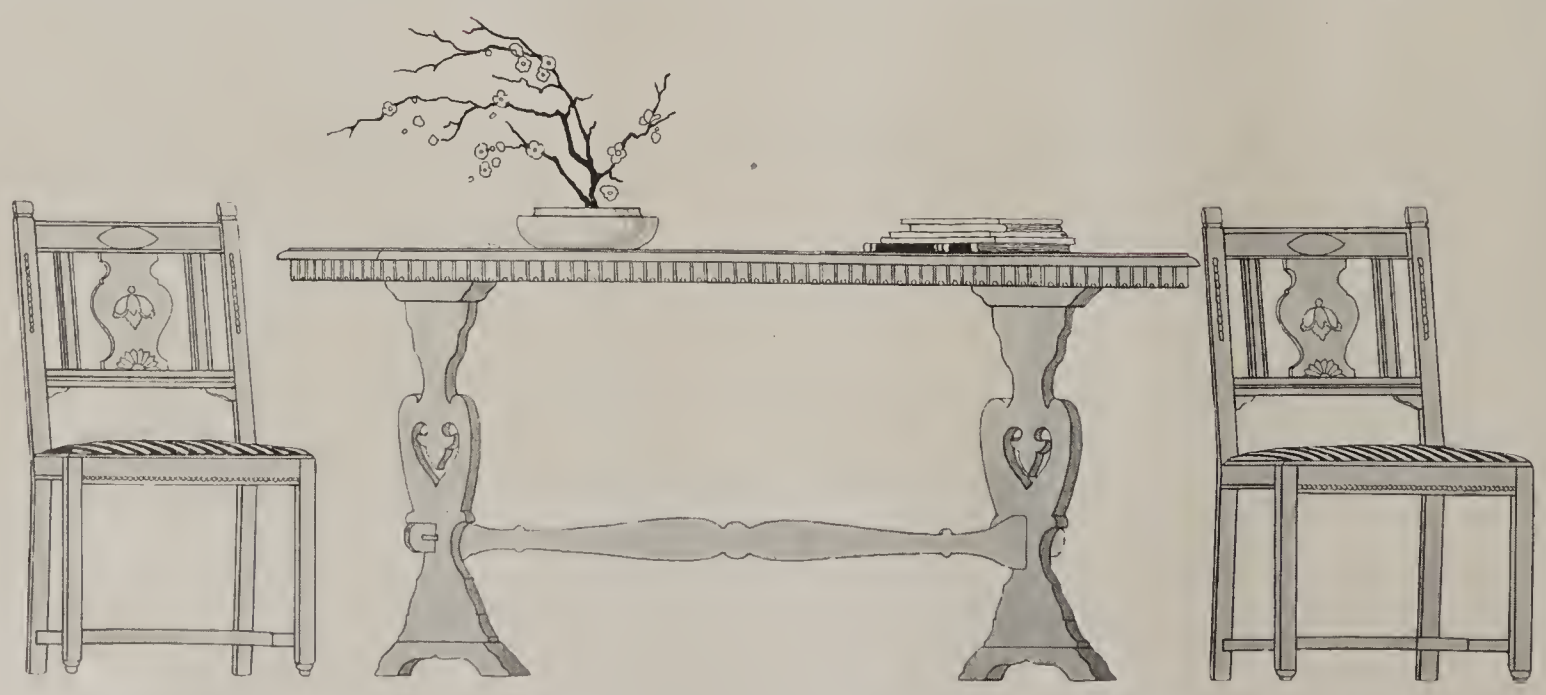
The cost of these groupings is reasonable. The stands cost $24 each, and the mirrors, $15. The use of ivy is a growing vogue

treatment was carefully thought out with this in mind and such care is well rewarded by the sense of comfort and quiet thus gained. Not only was each wall treatment considered, but the entire room as well.

In other words, when you start to try to make your room livable, the thing to do is to actually live in it. See just how a carefully thought-out grouping will justify itself at once, with what ease you sink into an armchair, which is so near a table and lamp that you may read in comfort, how a well stocked writing table with a light at just the right angle invites you to pen a friendly note.

All of which may be nothing startlingly new, but we submit in extenuation that there are many uninspired homes which might be a joy to visit were this theory followed. If you don't believe us, look about you and see.

Note. All the prices quoted in this article will hold good for prospective purchasers, up to within thirty days after the publication of the magazine. After that time there may be some slight increase on individual articles, as the conditions in the factories due to the war, are so uncertain.

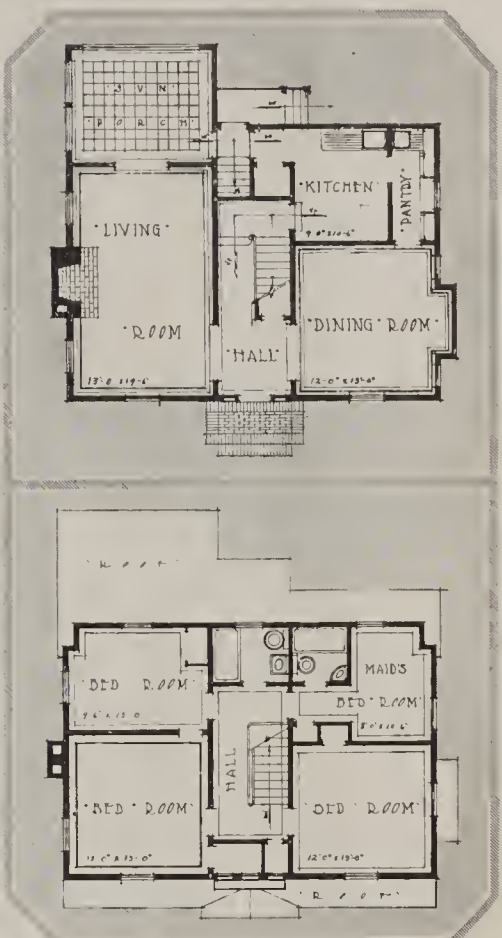


At the end of the first living room is a group consisting of a refectory table and Spanish chairs. They are in walnut with a wax finish, and are of good design. The table costs $75 and the chairs $28.75 each

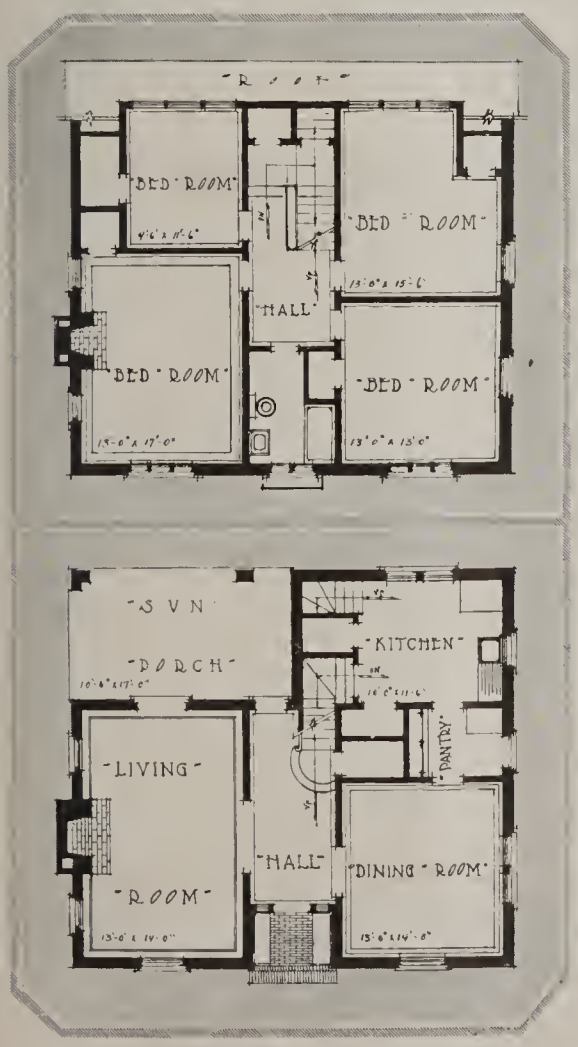
SMALL COUNTRY HOUSES *in* BRICK *and* SHINGLE

KENNETH W. DALZELL, *Architect*

Colonial characteristics adapt themselves readily to the small house. In this little cottage a Germantown hood marks the entrance and the continued pent roof breaks the façade pleasantly. Wide red cedar shingles have been used to cover the exterior walls. They are laid 11" to the weather and painted white. The roof is of similar shingles stained moss green



The house is built on a hillside, which affords space for a billiard room under the sun porch. There is no third floor nor is there any back stairway, but the stairs are so arranged that privacy is possible without waste space. The house is finished in oak downstairs and white pine upstairs



The same general style and plan is followed in another house by the same architect. In this instance the plans show a larger kitchen and a back stairs, with a slightly different chamber arrangement. The woodwork is white pine throughout. The dining room is wainscoted to the window sill height

Advantage is taken of the grade to place a garage under the sun room. The house is executed in tapestry brick laid up in mortar and with white trim. The roof is of sea-green slate, the gutters and leaders are copper. Vines will greatly enhance the appearance of the façade when they have had time to develop

THE PRINCIPLES *of* INDIRECT FIGHTING

ALMOST the first thing an artillery officer has to master is the principle of *indirect firing*. This is shooting at an enemy he cannot see. It is a complicated matter of trigonometry, and has to do with bases of triangles, apexes, trajectories, humidity of the air and speed of the wind.

Not so complicated, but no less important, is the principle of *indirect fighting;* and each of us over here has to master it. It is the art of destroying an enemy you cannot see. It is concerned with such commonplace matters as dollars and cents, the morale of the home, the maintenance of enthusiasm and faith in the face of defeat and bitter loss. To master this principle requires gallantry unseen and sacrifice which knows no stint.

Only a small fraction of our 100,000,000 Americans can actually fight the enemy face to face. Most of us must fight him indirectly, and we must keep on fighting until he and the things he stands for are utterly destroyed.

We must do even more: we must desire the things we cherish with such determination that we will be willing to live for them. This is not a paradox. Dying for a cause has become a commonplace in these past five years, however heroic the death. It is actually harder to *live* for principles. And we must so live and so ingrain these principles into our national constitution that the men who have died for them shall not have died in vain.

In that lies the hope for our greatest possible victory. A healthy national constitution throws off evil principles just as a healthy body throws off the germs of a destructive disease. It is not enough that we sacrifice fortunes and lives to destroy the breeding places of these evil principles; we must build the American life on such a foundation that we ourselves shall never be guilty of them.

MOST of us are naturally wondering what will happen to the world after this war is over. We hear talk about a social revolution, about anarchy, about the destruction of capital. From Russia come warnings, some say, of what will happen here. This we might expect if we were Russians and had lived under a government which sold its principles to the highest German bidder. But America and the Americans are quite a different breed, and what will happen here will doubtless be quite the opposite of what happened in the Russian Empire.

At various dark times in the world's history the decent things of life have been preserved by men and women who voluntarily gave up everything that made life pleasant and easy, and by their sacrifice and labors were able to snatch civilization from the burning. In the 11th Century it was the men and women in monastic life who saved civilization and brought it to richer fruition. To do so they lived under the vows of Poverty, Celibacy and Obedience—the surrender of money, home, kin, appetites and the will.

It may be difficult for us to understand how these men and women did any good by their lives of negation. The spirit of our age has been positivism rampant. We have boasted individualism, made possible the amassing of huge fortunes, and held the home ties so lightly that Divorce was nothing unusual or disgraceful. Yet, the fact cannot be denied, that Poverty, Celibacy and Obedience once saved the world,—and will save it again. Indeed, it is saving it today. For we Americans have taken those very vows, and by lives lived under them we will save the good things from the civilization that is passing for the civilization that is to come.

Let us see what these old vows meant and how their modern manifestations are working now in the American nation.

CELIBACY meant curbing bodily desires, it meant keeping the flesh under subjection, in training for constant warfare, held down to muscle. Today we call it Hooverizing.

Poverty in those times meant the giving up of personal wealth so that one would not be encumbered with money affairs, and so that such monies as did accrue to the monastic community could be used for the good of all concerned and to further the general work in which all were interested. Today we Americans are giving up our money in exactly the same spirit and with precisely the same motive. We are being made poor today that tomorrow's generation shall be the richer.

Obedience meant the surrender of the will to the head of the order. A religious did as he was commanded, his petty personal whims were not considered. His obedience presupposed his acknowledgment that the head of the order had the right to command and was in the best position to do so. Read down the parallel of Obedience today. We see two million of our sons under arms doing as they are bid, going where they are sent—and going willingly. We see the American people obedient to commands from the President, and whether they mean coalless days or newsless newspapers or lightless nights, we accept them for the sake of the cause and as proof that we believe in the commander.

The efficacy of these vows was that they were undertaken willingly and in full consciousness of what they meant. Precisely the same spirit and understanding obtain in America today. We know what our sacrifices require of us and why we are undertaking them.

HERE, then, is an entire nation living under the modern expression of monastic vows. Here is an entire nation trained to fight indirectly. And just as the monk never saw the devil (a few claim they did, however), he sought to conquer, so we at home here may never see the enemy against which our living is directed.

Let us live under this régime for a time, and what man of us will want to return to the old manner of living? Can we not already see, through the chaos of the war, which way we are tending? The answer to the question of "What will come next?" is found in what we are doing now.

And what we are doing now is merely maintaining those principles on which the life of the home has always been built. There never was a time when the home was not founded on the curbing of desires, the surrender of personal whims and the giving up of material things for someone else. In a few sections of America we seemed to be fast losing sight of these principles. Then the war came and swept us like a cleansing wind, and we saw with a clear eye. Simplicity, loyalty, thrift, hard work—on these principles the domain of the home is built, and on these it will survive.

These are humanizing principles, they reduce life to fundamentals. A nation that lives under them must inevitably experience an improvement in every class. This is the answer to those who are worrying about what capital and labor will do after the war. Look at the leaven working now. Capital and labor are becoming humanized. United to win a victory for peace, they must remain united in peace that they may reap the fruits of that victory. Capital and labor are being revitalized by human fundamentals. No man or class can curb appetite, surrender wealth and subject themselves to leadership without having those sacrifices returned them in full measure. They have, moreover, the satisfaction of the soldier who fires at an enemy he cannot see: they know that working on the right principles —just as the soldier must aim his gun on the right angles—they inevitably will strike and destroy the foe.

Isn't this about right? Think it over the next time you have a quiet minute to yourself in the garden.

SONG *for* A CHILD'S HOUSE

I'm glad our house is a little house,
Not too tall nor too wide:
I'm glad the hovering butterflies
Feel free to come inside.

Our little house is a friendly house,
It is not shy or vain;
It gossips with the talking trees,
And makes friends with the rain.

And quick leaves cast a shimmer of green
Against our whited walls,
And in the phlox, the courteous bees
Are paying duty calls.

CHRISTOPHER MORLEY

Northend

INSERTED PICTURES *and* THE PANELED WALL

While beautiful in itself, the simple paneled wall can often be given additional interest by inserting pictures in the panels. In this dining room, where the panels form a dignified architectural background, old Dutch pictures have been set in on either side the fireplace. The over-mantel decorations consist of old bronze vases, wall lights and an antique convex mirror

Ivory netsuke by Tomochika representing the birth of Momotaro. 19th Century

A group of netsuke especially remarkable for their minute and ingenious carving. From the Sage Collection in the Metropolitan Museum of Art

Wood and ivory by Jugyoku, 19th Century, showing Hanasakajiji sitting on his magical stump

Ivory netsuke by Hoichi, depicting Taiko Hideyoski, begging for Masakatsu's sword. 19th Century

Carved ivory netsuke by Hisanori, showing the wind god carrying the thunder god on his shoulders

COLLECTING *the* NETSUKE *of* NIPPON

The Folk-lore and Esthetic Interest Preserved by Japanese Artists in these Miniature Objects

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and by Courtesy of the Metropolitan Museum of Art, New York

WE were dining with a gentleman recently returned from a long sojourn in Japan. He had delighted us with narration and with anecdote, and by him we found ourselves being initiated into many of the mysteries of Japanese customs.

Our host was keenly interested in the subject of folk-lore. He impressed us with the fact that the nation's history is like a fabric embroidered with legend, and these oft-told stories are known to the Japanese of every class, imbibed, as it were, from earliest childhood.

"You shall see my repository of Japanese stories," said he, leading us to his library. There arranged in a little cabinet of glass shelves we were shown a myriad of tiny carvings of wood, ivory, bone, lacquer and even other materials lending themselves to the carver's skill, including jade and crystal. Taking one from its place he handed it to us for our inspection.

How Netsuke Are Made and Used

"These are my *netsuke,*" our host explained, "and presently you will see that they are my Japanese story-book, too. As you know, the netsuke is a device on the order of a toggle which the Japanese attached to the end of the cord from which was suspended the *inro,* a little box-like receptacle for carrying seals, medicines, etc., or the tobacco-pouch, or the pipe case, the netsuke slipping under the belt, thus securely holding the inro, tobacco-pouch, or pipe case. Wood, ivory, metal, lacquer, jade, crystal, stag-horn, vegetable ivory, seapine, boar-tusk, walrus-tusk, animal teeth, fishbone, porcelain, amber, coral and even the red growth found at the top of a crane's head are some of the materials the wonderful Japanese carvers used for netsuke.

"The earliest netsuke were of wood. Ivory was little used until the 18th Century, for not until then was much of this material imported by the Japanese. The core of the cherry tree was a favorite wood for the netsuke carver to work in, and time lent it a lovely soft patina.

"The netsuke you are looking at is ivory. Ivory netsuke are almost invariably inferior to those of wood, but I want to tell you the story this one suggests. You will notice there

In the first netsuke by Ichijo, you see Youth trying to seize Time by the forelock, for Fukurokujui, the old man, is the god of Longevity. In the second a peddler leans contentedly and somewhat breathless against his pack. The third represents a boy playing "Kubi-Kubi," or neck-pulling with Fukurokujui, and the last, by Kasa Ow shows Darma, the Buddhist sage who cut off his eyelids as a penance for having fallen asleep during a nine-year meditation

A boy as Nasakeji on the tongue-cut sparrow. Ivory by Gyokumin, 18th Century

From left to right, a dog netsuke of ivory: a hare netsuke; a carved frog of wood with amber eyes, by Ko-Kei, 18th Century; a cock of wood, 1781

Group of three figures, one with a fan, two beating drums. An ivory netsuke

A group of rare mask netsuke in the Sage Collection. The variations of human and demoniac caricature show the range of Japanese talent in even this limited field of netsuke carving

are two seated figures, that of an old wood-cutter and his wife. On the faces of both is a smile of satisfaction and anticipation for they are about to divide a great peach between them. Now the favorite fairy-story of the Japanese is the ancient story of Momotaro, 'Little Peachling.' "

This is the story he told:

The Story of Momotaro

Many, many centuries ago, when the Land Where the Sun begins was young, there lived an old wood-cutter and his wife, a devoted couple who had shared poverty and hardship as they had also shared any joy that had crept into their uneventful lives. How they longed for a son! But fortune had denied them that happiness. Often they had talked about it and had sighed to think no child had been born to them to be a comfort to their old age. One day when the wood-cutter had gone forth to his tasks, the wife went down to the stream that flowed near their hut to wash the clothes. Just as she had finished her work, she noticed a great wonderful peach floating down with the current. The fruit was of so extraordinary a size that she could not believe it could be real. A little snag sticking up in the water arrested its voyage, and the wood-cutter's wife presently succeeded in reaching out with a bamboo stem and guiding it safely to shore where she picked it up. To her amazement she found that it *was* a real peach, and as food was scarce enough with both she hastened home with it to share it with her husband.

When the wood-cutter returned and saw the marvellous fruit he cried, "Ah, we shall not entertain famine to-night!" and straightway started to cut open the peach, when, lo! it broke open of its own accord and out from it stepped a perfectly formed and beautiful boy. Overcome with joy the old couple cried, "The gods have sent us a son," and straightway they took him to their hearts, and they called him Little Peachling.

Little Peachling's Adventures

He grew to be far taller and far stronger than other boys of his age, and one day begged permission to be allowed to journey to the Island of Ogres, that he might free the world of the wicked demons who dwelt thereon and devoured every person who came that way. At first the wood-cutter's wife begged her husband to keep Momotaro at home, but the old wood-cutter said, "Wife, Momotaro is a son of the gods. They will permit no harm to befall him. We must let him go."

And so Momotaro started on his way, carrying with him some rice cakes which the old woman made for him. A dog, a monkey and a pheasant whom he met on his way begged Momotaro to permit them to accompany him, and this he did.

How Momotaro, the dog, monkey and pheasant rescued the daughters of the Daimyo

(*Continued on page 52*)

Shiba Onko breaks a jar in this wood carving by Masanoa, 18th Century

Another group of old ivory netsuke in the Sage Collection show groups of jolly old men—pilgrims and priests and such

The figures of the print artist come to life. Wood by Jugyoku

A FORMAL BUNGALOW *for* A SMALL FAMILY

Designed for House & Garden
by Dewitt H. Fessenden

IN designing the type of bungalow which is produced here I had in mind a small, dignified home which would meet the general requirements of a family whose means would not permit a servant or for people who preferred to do their own work.

The plans call for a formal arrangement. The main entrance is in the center of the house. A small vestibule protects the front door from the weather. On each side of the door is a coat closet, arranged so you can remove your wraps without crossing the living room.

Directly opposite the entrance is a large concrete fireplace with two French doors opening on to the veranda and an enclosed formal garden.

A small hall at the left of the living room connects the two bedrooms and bath. The bedrooms have good closet space and plenty of windows. There is a linen closet at each end of the hall. The bathroom is large and is conveniently located with reference to the bedrooms. The hall is reduced as much as is possible to give the greatest amount of space to the closets and bedrooms. A small skylight furnishes light for the hall.

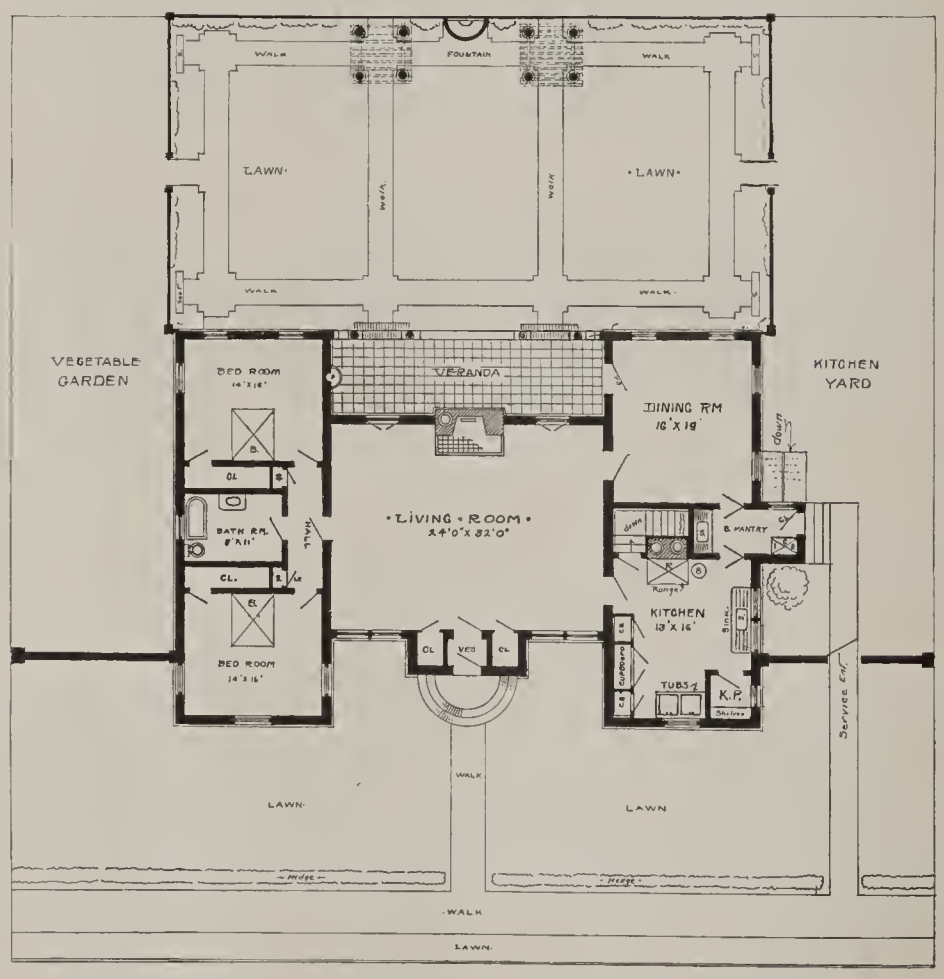
At the right of the living room is the dining room, kitchen and service entrance. French windows open out on the tiled veranda, which terminates in a wall fountain at the opposite end. Meals can be served on this veranda during the summer months.

The Service Department

The kitchen is 13′ x 16′ with a large kitchen pantry, good sized cupboards, sink and tubs. Easy access to the cellar is afforded by the stairs, the door to which opens directly from the kitchen. A pantry connecting the kitchen and the dining room contains cupboards and the ice box, which may be filled at the service entrance. This entrance opens in the enclosed kitchen yard which is connected with the street by walls.

French windows open from the house-depth living room on to a paved terrace, from which steps lead to the enclosed garden. A dining room is on one side and a bedroom on the other

Rose covered trellises break the path lines in the garden



The house is built around a big living room, with dining room and service quarters on one side and two bedrooms on the other. The woodwork should be light Colonial molding painted white and ivory, whitewood being used

The rear porch is covered over by a metal awning which when not desired can be rolled up to allow more light to the living room. The garden has two pergolas with a fountain between. Planting is arranged so as to have continuous bloom from early Spring until late Fall. At the left of this garden is the vegetable garden. The living room chimney provides for the flues for both fireplace and furnace.

Finish and Fittings

All rooms are to be in light Colonial moldings and painted ivory and white (whitewood painted). The underflooring should be rough and the upper of first quality selected Georgia pine, tongued and grooved, filled and waxed or oiled.

The heating is by a warm air heating apparatus. The cellar floor should be cement finish over concrete. Cellar ceiling should be 6′ 8″ high; first floor 9′ 6″ high.

The roof to be covered with heavy split cypress shingles, stained green or brown. The ridge covered with galvanized iron, all leads and gutters heavy galvanized iron.

Chimneys should be of rough brick covered with stucco and should have terra cotta flue lining. The outside walls to be of hollow tile or metal lath construction or mastic board.

Note: Readers who may wish to purchase the plans of this small bungalow can obtain them by addressing Mr. Dewitt H. Fessenden, c/o House & Garden, *19 West 44th Street, New York. Complete plans and specifications will be furnished.*

The outside walls are stucco over hollow tile, metal lath or mastic board. Chimneys of rough brick stuccoed. The roof is covered with heavy split cypress shingles stained green or brown

An interesting bedroom in the home of Rollin White, Esq., at Goshen, N. Y., is in violet and yellow green, the walls being treated in the Italian fashion

IN A COUNTRY HOUSE

Guy Lowell, architect G. B. MacBride, decorator

In the Adam living room soft old coloring takes away from the formality of the furniture. The panels are adaptations of very old designs in the National Museum

The ceilings, walls and lattice of the morning room are sanded to match the old fountain. Gay chintz coverings and painted furniture give effective notes of rich color

A set of three casement windows in the boudoir has been treated as one with an over-all valance. The furniture is light in line, adding to the cheerfulness of the room

A simple bedroom sconce which can be painted to match colors in hangings. Plate, 4″ x 6″; height, 10″ over all. $8.50

A suitable arrangement for an oblong dining table consists of heavy brass or polychrome candlesticks. The number used will depend, of course, on the size of the table. The candlesticks shown here are an old English design in weathered brass. $20 *each. The flower holder is of antique glass and wrought iron.* $18

Another bedroom design of brass to be finished in rose, blue or ivory. Plate, 4″ x 6″. Over all height, 10″. $9.50

LIGHTING FIXTURES *for the* SMALL HOUSE

Great Variety Is Found Among Modern Designs—The Dining Room Incubus—Choosing Fixtures That Will Give a Room Distinction

AGNES FOSTER WRIGHT

IF you are feeling blue and want an amusing half hour, go through the old stock of a lighting fixture manufacturer or through the shop, in a small, unprogressive town, of the chandelier and lamp man. More than ever will you thank your stars that you live in this generation. Amusing things have their place in life, but why make a chandelier ludicrous?

The Dining-Room Incubus

A tremendous stride toward good taste in fixtures has been made in the past few years as far as the manufacturers go, but there is a great chance for improvement in individual houses. Witness the monstrosities that hang over the dining-room table in the average apartment or the smallish suburban home. Decorators, I am sure, will agree that this is generally the item of most bad taste in the house. The average householder lets it go unchallenged. Put your finger on this page to keep your place, and go now into your dining-room and consider from an unbiased point of view that central fixture.

Isn't it altogether too large? Too fancy? Too much colored glass and too many danglers? Wouldn't a plain silver or brass fixture with simple lines and candles go better with your fine mahogany furniture? Or, if the central shaft is all right and the multi-colored dome is the main offense, why not discard the dome, order a wire frame and make a soft-toned silk shade, rather flat that it may throw a circle of light, and finish with a rich, heavy fringe? If you are not handy enough to make a shade yourself, get your decorator or your lamp-shade store to make one for you, using some of the beautiful new fabrics now on the market—gauze, thin casement cloth or new chiffon cloth. In the selection of these shades, be sure to have the color match the room when the shade is unlit. By lining or interlining the shade with the desired rose, pink or yellow or orange, the light may be regulated to a warm, rich glow.

An ideal dining room fixture is found in this Adam bracket. It can be had in antique silver or polished brass. 13″ spread, 16″ over all. $35

Mirror fixtures, suitable for the living room, come in antique iron, gold and polychrome with an inset etched mirror. 16″ high. $38

A fixture that recommends itself for the library is a Moorish design in weathered brass. It is 13″ over all and of reasonable price. $15

Candles and Side Lights

If Friend Husband consents to do away with the central dining-room fixture entirely, use candles on the table and side fixtures in the room. Candles give sufficient light for the table and side fixtures

A delicate dining room central light design. English silver finish. Spread, 19″. $55. With shades, $62

In antique iron and rich gold with clear glass panels, an ideal hall fixture. 15″ high. $48

A simple dining room fixture in antique brass. 20″ spread. $28. With shades as shown, $35

For an oak paneled room, antique iron and gold sconce. Plate, 5″ x 13″, spread, 12″, height, 15″. $33

Living room sconce of brass finished in antique silver and blue. Plate, 3¾″ x 7½″, height, 10″. The price is $17

can be so placed over the serving table and side board to allow enough light for table service.

Where there are no side fixtures but baseboard plugs are provided, an attractive effect can be had by using torchères—high standards which rest on the floor. Placed at either side of the serving table, they make a distinctive grouping. Torchères may be had in all sorts of materials and finished and used in all sorts of places. In a dining-room where mahogany predominates, a tall, slender torchère finished in dull black and gold with a parchment shade or shield with black bands, makes an interesting contrast to the mahogany. The torchères could as well be finished in mahogany to match the set, and could have soft silk shades of the color of the curtains or chair seats. Personally, I prefer parchment shades on torchères, as they have an architectural feeling with which the more severe parchment shade seems to agree. The black bands against the beautiful warm ivory of parchment is a simple and artistic relief.

Now that the oak or walnut refectory table is in vogue for the dining room and its painted duplicate as a breakfast room table, a different lighting problem presents itself. Two heavy brass candlesticks at either end—the wood reflecting the brass—is one solution. Italian or Spanish Polychrome candlesticks—with dullish colors rubbed in the grooves—harmonize well with an Italian or Spanish table.

Another beautiful lighting arrangement for such a table is a high standard surmounted by a bowl of Italian pottery and from the two ends and sides of which are candle sockets holding orange candles. Fill the bowl with fruit or yellow roses, and the effect is very rich.

Period Rooms and Period Fixtures

The lighting fixtures should conform to the period of the furniture. If he is to select the fixtures, the architect should be told what furniture is to be placed in each room. Also the finish or the paper on the walls should be taken into consideration. It is certainly in bad taste to use an Italian fixture against a Colonial paper. If the room is to be furnished in Georgian paneling, use delicate silver Georgian fixtures. If the walls are paneled in English oak or its stepson, Mission, use rather severe dull brass or wrought iron fixtures.

Suitable for hallway or living room, a sturdy fixture in antique brass. It measures 10″ x 14″ and comes for $28

For the library, simple dull brass fixtures polished to match the andirons, give the room the well-ordered appearance a library should have. If the side fixtures are brass, use wooden standards for lamps to match the desk or table. Have the shades "tailor made"—beige lined with orange. In fact, you can get your best suggestions from the bindings of the books.

A lantern is the best for a hall. It is the focal point and hence should have the greatest attention given its selection. For the vestibule use a high, closed dome light, as one has no range of vision there and the main requisite is sufficient light to pick out your umbrella!

Second to the abomination of the dining room central light is, in my mind, the average porch lighting fixture. Whether one uses the porch to sit on or not, the lantern should be of good size, of good line and good detail. It generally has none of these. You will find people putting on either side of their handsome front doors an insignificant lantern fit for a tiny bungalow in the Maine woods. A good lantern, preferably with a wrought iron grill, should be used. It has every chance for a good silhouette and will index the standard of the fixtures in the house.

For Living Rooms and Bedrooms

The living room is perhaps better off without any central fixture. Light is more pleasant coming from the side for general lighting, and from individual lamps for special reading light or for the piano or bridge table. And certainly for these purposes the manufacturers have given us a wide variety from which to select. Then, for this room, there is the added pleasure of contriving a lamp ourselves. We have a pottery bowl too large for flowers. Presto! We take it to a fixture man, and for five dollars he has bored holes, cemented on caps and in an ingenious way has made a two-light fixture for us, and when topped by a shade of our own make, or some decorator's concoction, we've a shining lamp for very little money. A Japanese vase, a bronze candlestick, a brass bowl or a jardinière, all are convertible. Beware, though, of the bowl that is too low.

For the best bedroom a fixture with a mirror applique is most attractive. A little etching on the glass adds to its interest. These brackets come in most elaborate designs with crystals, some are toned to match the color of the room, others are very simple. Be sure to use shades, not shields, with a mirror bracket, as the back of a shield gives an unpleasant reflection.

For bedrooms, very simple brass fixtures may be painted to match the walls, and by striping, the color of the room can be brought out. The bedside lamp may be decorative and fluffy.

CHINESE WALL PAPERS *of* A CENTURY AGO

Their Importation—Types of Design and Technique—Reproductions and Restorations—Their Present Vogue and Decorative Use

EUGENE CLUTE

THE China of our fancy—a land of flowers, pagodas and odd-looking boats; a land of a thousand strange sights is presented to our gaze with wonderful artistry in the old hand-painted wall papers that were brought to Europe and America more than a century ago.

Little is known about their importation and we can only guess how they came to be made. There is nothing to show that the Chinese ever used papers of this kind on the walls of their homes and it is supposed that they made them only for export. Probably the first set was made on order for some European by a painter of screens or of pictures.

The Dutch East India Company, the English East India Company and the French company were active at that time. These great trading organizations no doubt played an important part in the importation of Chinese wall papers which seem, however, to have arrived in many ways.

The Cadwalader Room in the Metropolitan Museum, showing a Chinese wall paper imported to England probably in the reign of George I

Two of the twelve strips composing the fine set in colors on a blue ground, presented by Sir Wm. Ingraham to the Victoria and Albert Museum

Early Importations

Travelers in the Far East brought sets home. Representatives of business and government officials whose posts were in China sometimes sent them. Ship masters and others were commissioned from time to time to secure them. Ships sailing from American ports probably brought some of these papers to this country in Colonial times, while others came by way of England.

Tea merchants in China occasionally shipped them in conjunction with the tea consigned to their agents in London. In these instances the wall papers were usually packed in the tea chests on top of the tea, the lead-foil lining of the chests covering and protecting the wall papers as well as the tea. Owing to this practice, Mincing Lane, where the tea importers had their places of business, became a center of distribution for Chinese wall papers in London during the latter half of the 18th Century and there those who were interested went in search of them.

Everything Chinese was favored both in France and England from the latter part of the 17th Century through the 18th Century and well into the 19th. Wall panels were painted in Chinese designs by some of the best French decorative artists under Louis XIV and there were many other evidences of the Chinese influence upon the interior decoration. This influence was strengthened during the 18th Century by the increasing importation of Chinese objects of art. Louis XV sent a commission to China for the purpose of establishing closer trade relations between that country and France. Great Britain sent her first ambassador, Lord Macartney, to China. Sir William Chambers made a number of voyages to the East and his descriptions of Chinese customs, architecture and art had a marked influence upon decorative taste in England. As is well known, Chippendale won much of his fame as a cabinet maker with his designs of Chinese inspiration. Innumerable other men became enthusiastic admirers of Chinese art and helped to stimulate interest in it. Chinese designs were seen everywhere. That this influence reached America is attested by the old Chinese papers that are still on the walls of some houses that date from Colonial times.

Wall Paper Printing

But other influences had been growing. The art of wall paper printing had developed in Europe and during the latter half of the 18th Century papers of great beauty were produced. Taste was changing—decorations depicting romantic scenes from the life of the times were favored and representations of classic and mythological subjects began to be much used in wall panels. The European demand for Chinese wall papers decreased and nearly a century ago their importation seems to have stopped.

Since that time the available supply has consisted of papers carefully removed from the walls of old houses and of sets that for some reason were never hung. These have been found from time to time in garrets and other out-of-the-way places where they had lain for many years, sometimes in the original wrappings in which they were imported.

Chinese papers were never without admirers in England during the 19th Century. They were constantly sought by those who

A design in colors on a creamy ground. It is notable for the sympathetic rendering of bird life and sketchy freedom

The three small panels have brilliant colors on creamy white paper. The older papers show simple, firm, carefully drawn designs whereas the later designs, of which these are examples, have a tendency toward freedom in the style and a more sympathetic treatment on the whole

A design showing characteristic treatment of birdcage, bamboo and trees. Bright colors on an oyster gray ground

appreciated their beauty and decorative worth and many sets were acquired and hung on the walls of fine homes. In America no interest seems to have been taken in Chinese wall papers after Colonial days until recent years. Now, however, when a fine old paper is brought to this country it is sold for a price that seems fabulous to those not acquainted with the history and worth of these papers. Two or three thousand dollars or even more is not considered too much to pay for a set of sufficient area to cover the walls of a room.

The Chinese Designs

Several distinct types of design are shown by the old Chinese wall papers. Those that show the design painted in tones of one color on creamy white paper are probably the oldest. A fine example of this type shows growing bamboo with birds in a dignified and well composed design painted in tones of blue. So much skill and delicacy are shown in the rendering of the slender leaves of the bamboo that it seems as though they might be stirred by the slightest breeze. The birds poised in the air appear actually in flight. This is accomplished without resort to naturalistic representation but in a purely decorative way which is strikingly effective.

Papers of another type show designs painted in the natural colors of the objects on creamy white paper. Growing bamboo, trees of sinuous stems, birds and sometimes flowers are represented.

The Chinese artists gave us still another variant of the tree, bamboo, bird and flower scheme by painting the designs in colors against a tinted ground instead of the creamy white which was the natural color of the paper. Often they represented bird cages hung from branches of the bamboo. They also introduced pottery vases with floral ornaments. These flower pots were drawn as though standing in the foreground. Sometimes they were represented as being supported by stands of wood, bamboo or pottery and in other cases they appear as though they were resting on the ground at the base of the design.

A modern use of an old set of Chinese wall papers is found in the residence of Mrs. Alexander D. P. Pratt. The walls of the boudoir are covered with a non-repeat Chinese paper

Backgrounds

The color of the tinted background is one of the most pleasing features of this type, for the background in the best examples has a translucence that gives life and tenderness to the color. The blue backgrounds are often especially remarkable for depth and richness.

A background color that rivals the blue is pink, sometimes approaching the color of the lining of a conch shell and sometimes that of the wild rose. Among the other background colors found in the old examples are pale straw color, lilac, lavender and oyster-gray.

Papers of another very interesting class

(*Continued on page 50*)

Whitewash is advisable for garden work because it intensifies the values of the texture beneath it, because, as in this pergola, it forms an excellent background against which green growing things can be silhouetted and finally because in the cool dampness of the garden, it is tractable and patient of all conditions and is readily renewed

A WORD IN PRAISE *of* WHITEWASH

Its Application to Walls Indoors and Out — The Color Value and Texture of a Wash

COSTEN FITZ-GIBBON

LET us now praise—not famous men, but —whitewash.

And whitewash needs some praise, not merely because it is praiseworthy, but because of our fatal habit of condemning what we do not understand and ofttimes do not take the trouble to understand, and likewise our equally fatal habit of despising the inexpensive as "cheap" and unworthy irrespective of its intrinsic merit.

First let us remove the fallacy that whitewash rubs off and leaves upon the clothing an annoying evidence of contact. It is perfectly possible to make whitewash stick as fast as paint, if it is mixed and applied in the proper way.

Lighthouse Mixture

To ensure this there is no better recipe to follow than the Government's formula known as "lighthouse mixture":

Slake a half bushel of lime with boiling water, cover during the process to keep in steam. Strain the liquid through a fine sieve or strainer and add to it a peck of salt, previously dissolved in warm water, three pounds of ground rice boiled to a thin paste and stirred in while hot, half a pound of Spanish whiting and one pound of clear glue, previously dissolved by soaking in cold water, and then hanging over a slow fire in a small pot hung in a larger one filled with water. Add five gallons of hot water to the mixture, stir well and let it stand a few days, covered from dirt. To be applied hot.

An eminent artist, who had a keen sense for architectural and decorative values, once told the writer that he cherished the hope one day to build himself a house in which he would have rough-textured whitewashed walls. This purely for the value thereof, partly as a medium for high lights and shadows, partly for the varied colors of the shadows and the tones of the manifold reflections. Analyze a simple and commonplace example and you will see what the artist was driving at. A white Swiss or muslin or cambric curtain is white only on the parts where a strong light strikes it directly; within the folds the shadows are blue or purple or pink or some other color, according to the quality and intensity of the light in the room and the direction from which it falls. Precisely the same thing is true of the whitewashed wall. There is a constant and ever changing play of color in it from shadows and reflections, and it is white only where the light strikes it directly so that it is, in reality, a many-hued feature of decoration.

Since it is inexpensive whitewash can be generously used on garden walls. Moreover, it gives color contrast to the flowers

Whitewash and Paint

Some one may ask, "Why not use white paint instead of whitewash?" Because white paint will not have at all the same result. The body of paint is perceptibly thicker and heavier and largely obliterates the texture of the underlying surface, whatever it may be in the second place, unless there is a glaze added —which would only thicken the body still further—the surface lacks the sensitive reflecting quality of whitewash. The body of whitewash is so thin and wellnigh impalpable that the texture value of the material beneath it is in no way obscured. The merit of this quality can easily be understood if the wall is of such a material as sand-finished plaster or drag-dashed irregular stone.

Walls of this character whitewashed are not cold and cheerless in their effect but supply great interest and variety of light and shadow, and not a little warmth of color in their reflections. The proper notes of color, judiciously introduced, can

Even in formal architectural work whitewash is permissible and effective as a final coating to rough stone walls

make a room with whitewashed walls fairly dance with vivacity. In this connection, one important and peculiar property of white as a background should not be overlooked, namely that it heightens and intensifies the tones of colors juxtaposed to it and contribute materially to lively and even almost scintillating color interest.

Neither can we afford to overlook the value of the whitewashed wall indoors as a contrasting agency when used with woodwork. At such times it imparts a rare distinction as well as an agreeable emphasis to the composition. Witness some of the English work where rough whitewashed plaster is seen in conjunction with visible timber construction.

On Outdoor Walls

Out of doors the proper sphere of whitewash is even more extended. Many of our recent country houses owe not a little of their charm to their wall texture, the attainment of which has been largely due to a coat of whitewash applied over drag-dashed rubble masonry of quarry-faced stones or over a surface of rough brick, stucco or roughcast. The completion of the wall shows through and the values of the textures are intensified by the whitewash.

Again, in the garden, whitewash is an invaluable factor which may be used on walls of brick or stone or on the concrete piers of pergolas. The combination of green and white is always agreeable and restful. Furthermore, the grace of leafage is silhouetted against it, giving every contour its fullest import, and the intensifying quality of white with juxtaposed colors serves to accentuate the glory of the blooms. One needs no better instance of this than the lively recollection of the glistening white garden walls of the tropics and the dazzling splendor of masses of blossoms hanging over them. In the cool dampness of the garden whitewash is tractable and patient of all conditions and is easily renewed.

In Bermuda the most prevalent use of whitewash is found. The coral rock walls regularly receive their annual coat, the wash being tinted pink or blue or yellow

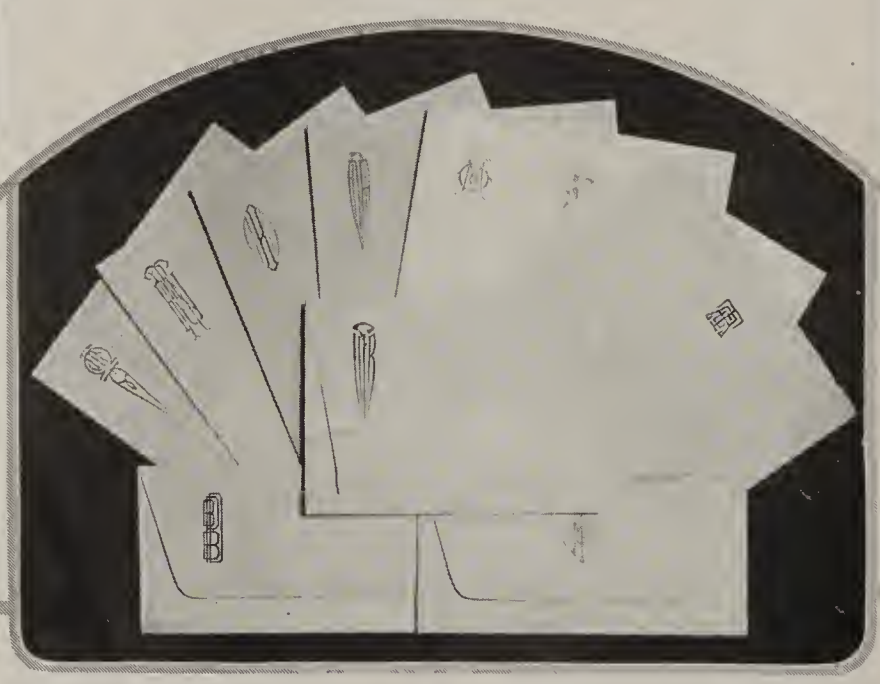
In the cottage type of architecture whitewash can play an important role. It is soft in texture, elastic and full of color

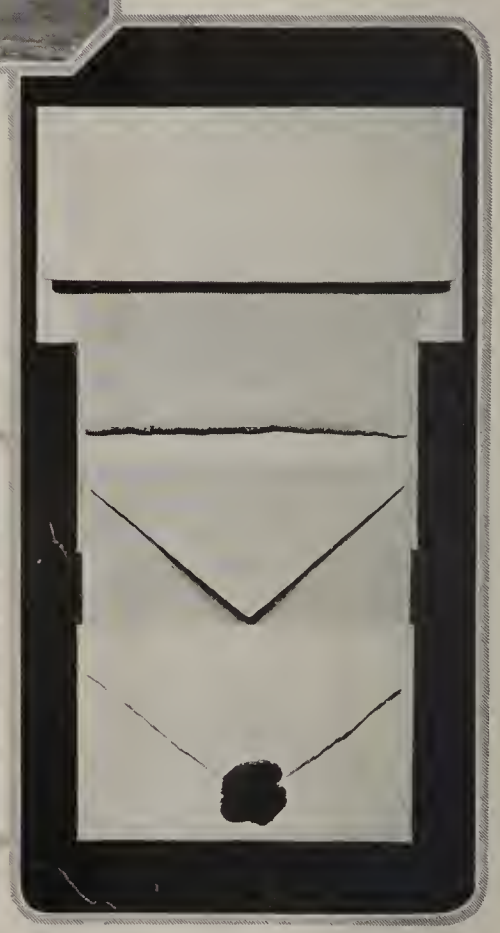
The GENTLE ART *of* COUNTRY CORRESPONDENCE

Distinguished looking country house paper has the address, telephone and telegraph in simple block letters of green, black or gray on white, gray or oyster colored paper. Prices on application. A popular paper with the allied flags comes at $1.25 *a quire*

Personal note paper (center) may be white, "horizon blue" or fawn color, but the garish hues are tabooed. Monograms used also on back of envelope must be decorative but not necessarily legible. Prices vary with numbers and size of letters

Khaki picture frame with regimental color border, $11.50. *Portfolio in green calf tooled in gold and lined with green moire,* $18. *Green calf inkwell,* $9.50. *Paper tray,* $15. *Green calf folding clock,* $12. *Glass penholder,* $2; *quill pen,* 90 *cents. Sealing wax lamp,* $2.50





A letter box which may be used either indoors or out, as it is weather-proof, and has a lock and key, is painted Venetian green with the letter in cream. 18″ *high.* $25

Envelopes have square or pointed flaps, some with deckled edge and the thin variety lined with a striped paper in a variety of color schemes. A seal with crest or three letters costs $4

A portable leather combination note paper rack and blotting pad comes in a variety of colors. When closed it shows a calendar. 10¾″ *long by* 8¾″ *high.* $24

For his convenience in the field comes an officer's pocket size notebook, in natural colored leather, containing convenient pad, envelopes and pencil. $3.65

LOWESTOFT — A CHINA PRIZED *by* EARLY AMERICANS

How It Came to this Country and How Its Manufacture was Ultimately Stopped by the Napoleonic Invasion of Holland

In the early part of the 19th Century there was produced in China a porcelain known as Lowestoft or Chinese Lowestoft. It was brought into this country from the far East in sailing vessels of the East India Company.

These imported sets varied in size, some having as many as 600 pieces. They were usually made to order for bridal or other gifts. The decoration often showed a monogram, crest, or small landscape.

There is a variety of opinion as to its origin. Many believe Chinese Lowestoft to have been made in England and sent to China to be decorated. Others claim that it was imported from China and decorated at Lowestoft, England. In England it is commonly called "Chinese or Armoral Lowestoft"; in France it is known as "Compagnie des Indes."

In the little fishing village of Lowestoft on the east coast of England, opposite Holland, china was made between the years 1756 and 1803. The factories dealt largely not only with England, but with Holland and the Continent. These factories closed in 1804 mainly because of the invasion of Napoleon into Holland, where great quantities of this china were destroyed and the trade stopped.

Between this English product and the Chinese is a great difference. The Chinese is of hard paste and often irregular in design, whereas English Lowestoft is of soft paste and regular in shape. Examples of both are shown here.

Northend

English Lowestoft candlesticks, a placque and saucer with coats of arms. From the collection, as are all these pieces, of Amos Lowell, Esq.

The large bowl in gold and white is of Chinese Lowestoft and was probably the gift of an employee to a corporation. It was decorated in China

Wine coolers of this unusual design are considered very rare

These wine coolers bear evidences of having been decorated in China

The pair of Lowestoft vases, unusual in shape and decoration, are in blue and gold and their history shows them to have been made for a French family. The center piece with flower handles is not an uncommon design. It is in gold and blue with black bands

Each piece of this Chinese Lowestoft tea set is dated December 21, 1781, and monogramed "A. W." Sets of this kind were usually made for bridal gifts. This set, which carries a green and gold border, consists of 34 pieces

DETAILS THAT MAKE *or* MAR A HOUSE

The Role of Architectural Embellishments

WINNIFRED FALES

THE general plan of the house of moderate value is largely predetermined by fixed conditions. Its shape and dimensions are unavoidably limited by those of the lot whereon it is to stand. The number of rooms essential to comfort is automatically indicated by the size of the family which is to occupy it. The form and exposure of the building, together with the requirements of efficiency and convenience, decide the specific locations of the various rooms; and, finally, all other considerations are dominated by the supreme consideration of cost.

Yet though he who secretly aspires to the ownership of a stately country house set amid terraced slopes and formal gardens, must bow to the inexorable limitations of a light purse and a 20′ x 60′ lot, he may console himself with the reflection that, after all, it is the details of structure and ornament, rather than mere breadth and height, which will determine whether his future home shall be dignified or tawdry, distinguished or commonplace; and that in the planning of such details—whether

The monotony of a flat façade can be relieved by shallow niches filled with lattice or bas reliefs or, as in the house below, niches can be simulated by white painted arches of lattice over which vines are to be trained

Northend

It may be only the novel fashioning of a dormer that supplies the distinctive touch; or the stiff horizontal margin of the eaves may be broken effectively by an extension over an entrance or a group of windows

Window boxes may be as varied in detail as the flowers they contain, and the periodical changes, from the bright blossoms of summer to the rich evergreens of winter, afford ample opportunity for devising original combinations

The breaking of the roof lines and a staggered stair window arrangement will effectually give interest and variety to an entrance

Close planting of flowers or shrubbery gives a building the effect of having sprung spontaneously from the ground

unaided or with the assistance of an architect—ample scope will be afforded for the expression of his individual tastes and the exercise of his most original and fertile fancy.

Details That Arrest Attention

In the dress of a house, as of a man, the detail which confers distinction may be relatively small. The novel fashioning of a dormer or a bay, or the original design of a sleeping porch may perhaps be the sole feature to arrest attention. There is hardly a structural element, however, but that is capable of being made distinctive in a greater or lesser degree. For example, the roof, a part so given to the repetition of commonplace types, becomes in skilled hands a surprisingly plastic medium for individual expression. The eaves may be curved upward in a graceful, flowing line reminiscent of the Oriental pagoda; or in place of the familiar gambrel roof, whose lower section has the steeper pitch, the order may be reversed, making the upper pitch more steep. Again, instead of following the usual straight line, the roof may describe a slight convex curve from ridgepole to eaves; or the stiff horizontal margin of the latter may be broken effectively by an extension over an entrance or a group of windows.

The design and distribution of windows and doors offer another fruitful opportunity for original treatment. A well balanced group window may by various means be made extremely decorative in itself, besides relieving the monotony of a flat expanse of wall. Small paned sash inserted above casements serve the purposes of exterior ornament in addition to admitting extra light to the interior. Entrance doors and porches present innumerable possibilities whose development is only limited by the inventiveness of the designer.

In the planning of decorative details, architectural or otherwise, the assistance may be had of an element which, though intangible, is nevertheless one of the architect's most valued aids to beauty; namely, shadow.

Colonial Embellishments

The master craftsman of the Colonial period understood the value of this elusive element, and gave dignity and variety to the flat faces of their box-like dwellings by the addition of pediments and porticos with their attendant shadow forms, of flutings and moldings whose minutest details were thrown into delicate relief by the shadows they cast, and of carved cornices which—as one writer has said—"sparkled along the eaves" in dancing ripples of light and shade. The methods thus brought to such perfection have been accepted but hardly improved upon by modern architects. Those, in particular, who have devoted especial attention to the development of the cement house, have found in the judicious employment of shadow the simplest and most effectual means of softening and diversifying the bare, harsh, prison-like aspect which characterized the earlier examples of this type of edifice; and have accordingly adapted from the architecture of the early Spanish settlers in the Southwest—as being most in harmony with this type of structure—the wide overhanging eaves and recessed

(*Continued on page* 52)

An unusual pitch to a gambrel roof so that it describes a slight convex curve from ridgepole to eaves, is an interesting detail

Because the district is exposed to the brunt of Atlantic storms, the roof of a cottage in the borders of Dartmoor has to be built in the nature of a sou'wester hat

Buttresses are used both to steady the building and to afford a sheltered place in which to sit. Much roof and little wall area also harmonizes with the setting

SMALL HOUSES *of the* ENGLISH COUNTRYSIDE

A Dartmoor Cottage and a House on the Sussex Downs

T. H. LYON, *Architect*

IN England a traveler who is versed in architecture can name the country through which he is passing by observing the churches. Each county possesses its own type of ecclesiastical architecture. The churches in the adjoining counties of Somersetshire and Devonshire, for instance, show a difference in architectural character, as striking as that between the Woolworth Building and the Bankers' Trust in New York. The character of the domestic architecture also varies very considerably under the influence of local conditions. Under the use, to the best advantage as regards climatic conditions, of the material nearest to hand, be it stone, clay for making bricks, small flints or timber, an architecture will develop which is so local in feeling that it would be out of place in any other district.

The Dartmoor Environment

The accompanying illustration shows a cottage erected on the borders of Dartmoor in Devonshire, a district which is exposed to the brunt of Atlantic storms. I have known rain to penetrate through a granite wall jointed in cement. I have also seen water squirting like a miniature fountain through a hole in a window frame which would just take a pin. Furious winds drive the rain across the country almost horizontally, and a sou'wester hat, such as sailors wear, is necessary to prevent the water from trickling down the back of one's neck.

The roof of a Dartmoor house should be in the nature of a sou'wester hat; in other words, it should project beyond the walls as far as possible, and thus help to keep them dry. Rain, which will penetrate a stone wall, will beat in vain against a steep roof of strong slates carefully laid. It is wise, therefore, to build a house in this locality with as much roof and as little wall area as possible.

And, moreover, a building of this type harmonizes well with its surroundings. The oak, which flourishes in Devonshire, is a deep rooted tree, and has the appearance of being as immovable as the ancient rocks which protrude above the surface of the Devon moorlands.

Low Walls and Buttresses

Low walls and a large roof area, by bringing a building down to the earth, give it an appearance of great stability. Buttresses placed at the corners aid in this effect, for they support the eaves at the angles and tie the roof to the ground. It is obvious, also, that they must actually steady a building during a terrific gale. Moreover, these buttresses serve another purpose, in that no matter from what quarter the wind may blow, a sheltered place in which to sit is always procurable.

On Dartmoor the chimney "pots" often consist of two slates put together as a miniature roof, or of four bricks set on and with a slate laid flat over these, and a big stone on the top to keep it down. This arrangement prevents a down draught, often a "down hurricane," when the house lies under a hill. In the cottage illustrated, this principle is elaborated; the chimneys are covered with granite slabs, and smaller outlets for the smoke are provided

on the four sides. Sometimes a clump of trees or another building will alter the angle of the wind, so that it just strikes down through one hole, in which case it may be blocked up, for there are many other exits for the smoke.

The cost of this cottage was exactly $5,500, and it contains a hall, two sitting rooms, and a small writing room, with the usual servants' quarters, five bedrooms, and a bathroom.

The Change to Sussex

As we count distance in England, it is a long journey from the wild moorlands, covered with granite boulders, gorse and heather, which dominate Devon, to the softly modeled chalk Downs, dotted with juniper bushes, which divide the sea coast from the plain in Sussex. We leave a land of gray slate roofs and stone walls plastered with rough mortar or cement, for one of red tiles, brick and flint. In Devonshire a red tile roof would be an abomination, whereas in Sussex it is a joy.

Warre House stands in the village of Burpham, which is perched on a headland jutting out from the main range of the Sussex Downs. Just across the roadway behind the garden wall, a little village church, with flint stone walls and a red tile roof covered with lichen, lies hidden among massive Ilex trees. The pillars and arches of white chalk, which divide the nave from the aisle, are Norman work of the choicest type.

Where Warre House Stands

In the days of the ancient Britons, the little Arun in the plain below was a great river, and its waters washed the white chalk cliffs of Burpham headland. As a promontory jutting out into the river, it only needed some obstacle across the narrow neck connecting it with the mainland to make it a fortified place. The ancient Britons built a mound across the neck, which still exists, and a portion of it forms one of the boundaries to the garden of Warre House. The trees which show on the top left hand corner of the illustration are growing on this mound. Behind it, no doubt, the ancient Britons made the last stand against their enemies, and, if beaten they and their families were probably swept over the cliffs into the river. The land on the promontory has been known by the appropriate name of "Warre Field" for many generations.

An enclosed garden is as popular in England as is an open garden in America. Warre House stands as the division between two enclosed gardens, bounded on the south side by the ancient British mound, on the north and east sides by a flint wall, and on the west by a cottage used as a stable. The garden shown in the illustration is a sun spot sheltered from all winds.

The Double Gardens

It is a pleasant surprise to open a door in a wall and see before one a garden of exquisite beauty. A double surprise of this kind awaits the visitor to Warre House. He opens a door in the boundary wall to find himself in a charming little garden, with a red brick path between masses of flowers leading up to the house entrance. On entering he passes into the main sitting room and looks out upon another garden. It was partly with the view of gaining this double surprise, that a new doorway from the road was made in the wall of the garden behind the house, and the old doorway just behind the lilac tree on the right hand side of the photograph was blocked up.

A new entrance into the house was also made on the other side, and the old porch shown on the inset photograph was converted into a garden entrance with a glazed door. This porch was carried up to the roof level, the addition forming a charming little alcove window to one of the bedrooms.

There is perhaps nothing more delightful than a sitting room with windows at either end looking on to separate gardens. This was accomplished by removing a pantry. The reconstruction of the house included entirely new back offices, and the old kitchen was utilized as an entrance hall.

Rough cement was used to cover the exterior walls and to serve as contrast to the color of the roof and the green growing things in the garden. The casement windows of the old house were preserved and, in the new wing, their general character repeated, giving the fenestration and pleasing harmony. The original chimneys were also preserved, and a wide overhang green given the eaves of the wing roof so that the cement façade has the interest of shadows.

It may interest some readers to know that Warre House is the home of John Cowper Powys, who has lectured for many years in this country.

Of quite a different character from the Dartmoor cottage is Warre House, home of the author John Cowper Powys, on the Sussex Downs. It is remodeled from a little cottage and, with the additions, makes a commodious and pleasant dwelling. The character of the old windows has been preserved in the new wing. Walled gardens flank the house on both sides, so that the sitting room looks out on separate gardens. The views show the house before and after remodeling

THE GATED FIREPLACE—A PRACTICAL SOLUTION

Wrought Iron Gates Would Supplant the Ordinary Firescreen and Add Beauty to the Fireplace

BEHIND every article of household furnishing and of architectural detail lies a history. Of none is this more true than of the fireplace. As a center of family life its position, its accessories and its decoration have all come down to us through an age-long development. And although modern systems of heating would seem to supplant it, we still cling to the open fire because it has an attraction to the eye and a welcome to the heart that no amount of camouflage radiators can give. The open fire and the things that go with it have a permanent place in the poetry of living, and life is richer for its existence.

Martin

In this gated fireplace is the germ of a suggestion to use folding screens attached to each side of the fireplace or wrought iron gates to arrest the sparks. Myron Hunt, architect

The usual fitments of the fireplace consist of a fire back, or sheet of iron, which may be plain or decorated; andirons, which may be large or small, according to the size and period of the room; the brush and shovel and poker and bellows which are necessary; and, finally, a firescreen to catch the sparks. Here we are concerned with the firescreen.

The varieties of firescreens are legion, running the gamut from the collapsible style made of wire screening to the larger and elaborate designs in wrought iron. This screen must be removed when the fire is arranged or built. While it is not the ultimate solution which defies criticism, it serves its purpose excellently.

One solution, however, is suggested by the gated fireplace shown in the accompanying illustration. In this instance the gates are made to close in summer, when, at best, the fireplace is a dark gaping hole. Applying the same principle, why not have gates of wrought iron to serve as a firescreen? They could be easily swung open when the fire needs attention and closed when it is under way and burning.

Gates of this kind could be fashioned in open wrought iron and lined with a thin screen cloth which would arrest the sparks. Of course, to accommodate the gates when closed, the shanks of the andirons would have to be short and the andirons placed, as shown, well back into the fire opening, where they would be out of the way.

This suggestion is perfectly feasible for practically all types of fireplaces. When the fire opening is large, the gates need not extend to the top, as few sparks shoot very high. The Colonial fireplace would require a simple pattern of gate and the Jacobean could support one more sturdy and elaborate.

From this illustration comes a further suggestion: instead of gates, the ordinary folding firescreens could be attached to each side of the fireplace.

And may we not suggest that this photograph and the one below, with their accompanying text, be studied by the reader? They serve as an example of how many suggestions can be taken from a photograph in which good work is shown. What makes good work good is that it is the application of the greatest possible number of practical and esthetic ideas. From studying the illustrations in House & Garden, the reader can avail herself of the greatest number of suggestions to apply to her own problems.

THE LIVING ROOM THAT WAS A KITCHEN

And Has Been Completely Transformed from Its Humble Origin

ONCE on a time household magazines were filled with suggestions for making furniture out of packing cases, and palaces out of old barrels. Nothing more deceptive has ever been perpetrated on the American people. The first essential is not a barrel, but good taste; once that is possessed, the material wherewithal will be found no matter how simple it may be, and decoration will become more a problem of discording and rearrangement than of actual acquiring.

A case in point is the room illustrated here. Originally it was a kitchen in the lodge of a country estate and the owners wanted to remodel it into a combined living and dining room. With the aid of a decorator, Mrs. Douglas Campbell, the transformation was gradually accomplished.

First everything reminiscent of the kitchen was cleared out. Then the walls were painted blue with a brown glaze laid over, which gives them a green hue. Curtains were made of chintz with a beige colored ground and pastel shades of rose, blue and yellow over it.

It started in life as a kitchen in the lodge of a country estate. By a clever arrangement of furniture it now serves as living and dining room combined

The furniture has been so arranged and selected that the dining part of the room in no way interferes with the living side. The Elizabethan refectory "draw" table — with leaves that slide in beneath the top slab—solves the problem of guests and extra table space. On the buffet has been placed a pleasing group of Italian pottery, candlesticks, vases and a mirror.

The transformation has been so complete that one can hardly realize that the place now occupied by the buffet was once filled with the kitchen wash tub. In fact, nothing has been allowed to remain to remind one of the room's humble origin save the small open stove which serves the purpose of a fireplace. The room is made habitable by the application of taste.

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Buckly

Only once in a blue moon is it possible to find two rooms so remarkable in design and so livably furnished as to justify devoting the entire Portfolio to them. These two are in the residence of Sidney Waldo, Esq., at Chestnut Hill, Mass., of which the architects were Little & Russell. This view of a corner of the dining room shows the heavy beamed timbers and the simple red tiled floor which form the architectural background of the room. French doors let on to a garden terrace

The walls are plain grayed cypress boarded and battened. Simple window openings and casements establish the cottage atmosphere, which is further accented by the antique English oak furniture

On one side is a large brick fireplace with a wide hearth. Benches are placed at either end. Hammered brass and copper platters together with old iron fixtures complete the furnishings

A large stone fireplace commands the living room. Here the walls are plastered and the windows casemented as in the dining room. The rug is Chinese and the furniture antique English oak, as in the dining room opposite

Wrought iron and brass have been used for the lighting fixtures. Ancestral portraits are hung above the sideboard table and the chest. The curtains are a neutral shade of casement cloth

THE RED GARDEN, *a* PLACE *of* INTENSE EFFECTS

Why Not Strong Garden Colors Now and Then, if They Are Skillfully Disposed? Here Is One Scheme by Which Their Impression Can Be Made Strong but Not Overwhelming

ELIZABETH LEONARD STRANG

FOR years the exponents of color harmony have been decrying the use of strong, harsh tones and advocating the substitution of tints—that is, colors diluted by white — or hues, which are colors diluted by black. All the energy of the colorists have been expended in educating the public to this idea. And we hear so much about gardens of soft pink, pale blue and mauve, that we wonder if the more virile colors have been entirely eliminated.

Restful as these gardens of soft coloring certainly are, and safer for the inexperienced to attempt, there is a time and place for the use of color in its greatest intensity; but to employ it skillfully takes a master hand.

The place for a bright garden depends upon the house and its general setting. In the country, where everything is green, the eye welcomes a bit of bright coloring as a relief from the monotony of the surrounding verdure. In the city this becomes wearisome. A summer garden enjoyed for only a couple of months could be of brighter tones than one to be lived with the year round. Likewise, a house of subdued or neutral hues demands the use of stronger colors in the garden than a white house which welcomes the lighter pastel tints for its setting.

Hollyhocks furnish one of the tall background effects, with lower growing things in front of them

In late May and June, Oriental poppies raise their blood-red, papery blooms to a height of 3′ or 4′

To make an entire garden of strong colors is difficult, particularly so in the use of red, slight deviations in whose varying tones can cause torture to the sensitive eye, and invite savage thoughts. Imagine a garden filled with bright red salvias—when one small bed is usually all that one can endure of its flame! But skillfully place the red flowers in strong patches against a background of green foliage with which are mingled white flowers of fine texture, and you have a real beauty.

Such a garden, from its very intensity, must be small. The grass panel in the center of the design shown is intended to form a setting for the flowers. For, inasmuch as green is the complementary of red, by contrast it becomes more vivid. The tall hedge of hemlock produces a like effect.

Color and Light

I have also noticed that a patch of red flowers set against a background of green shade seems much more intense than when out in the full sun. If so arranged that the sunlight strikes the petals of the flowers and not the green, the brilliance is still further intensified. With this idea in mind, the shady recess has been placed at the end of the garden, and the most effective flowers reserved for this spot where the pool of dark water may reflect their vividness and form a climax for the outer panel. Also with a view to the practicalities, the shade-loving flowers and those of a woodsy character have been selected to contrast with those in the outer garden.

Upon the kind of white flowers used will depend much of the effect of the red garden. Large staring patches of white would be too startling and crude; therefore, only those of small size and soft texture—or of solitary stateliness—have been chosen for background or contrast.

As in the case of flowers, the architectural details, if of white, must not reveal a staring expanse of it. This can be avoided by staining the natural wood green.

As for the quality of the dominant color itself, there can of course be no mixture of orange, scarlet or crimson tones, such as are seen in the ordinary varieties of oriental poppies and red peonies. What is desired is a real, true red—a glowing ruby or blood color. It is an ideal more easily approximated than reached, for frequently the variation of a hair's breadth in the shade will cause discord.

It is unsafe to trust to the memory in planning a combination of reds; and even to place the actual flowers side by side and make notes before ordering the plants does not always assure harmony, for individuals of the same species often vary greatly. The best method is to plan as carefully as possible, with very few kinds, then eliminate the inharmonious elements as they appear.

Seasonal Effects

The far end of the garden is surrounded with groups of red maples, planted thickly to ensure an immediate woodsy effect, and later thinned as they become large enough to cast a shade. The brilliant red blossoms appear in early spring, slightly before the white of the shad bush, but the samaras and the young leaves are also red enough to contrast effectively with it.

Also at this time the dazzling white blossoms of the bloodroot appear between the cracks of the field-stone pavement surrounding the pool; and are followed shortly afterward by the red and white trillium along the borders of the paths. The hemlock hedge is high at this end, and forms an appropriate background for two simple white benches and a curved seat.

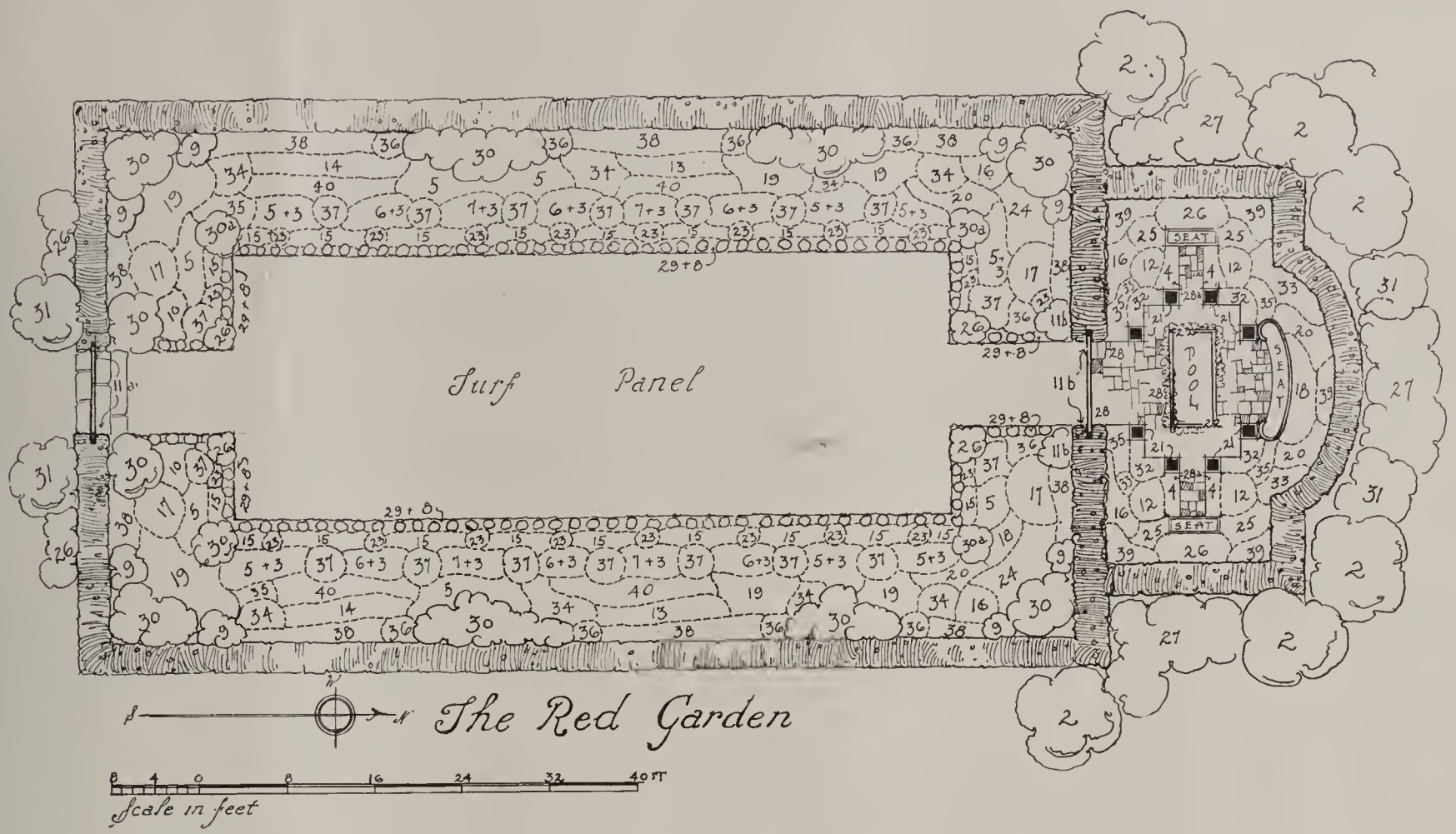
In the main garden, the earliest effect is of a broad band of arabis just back of the line of stepping stones that outline the turf panel. Farther back are quantities of early red tulips between the young red shoots of the peonies.

Next in the garland are the May-flowering tulips and the blossoms of the peonies. In the outer garden, the former appear in quantities among the arabis, which must now be cut back to ensure a dense growth for the following year. The peonies here are of a deep red; the old-fashioned double ones and other interesting sorts, planted in a line around the panel, but in places breaking away from it and running back to a foamy white background of *Spiraea Van Houttei* against the hedge.

The corners of the panel are accented by four of the shapely lower growing *Spiraea Cantonensis,* whose blossom is similar to the other, but larger. Flanking the taller spireas in the outer corners are some very dark rhododendrons whose foliage repeats the evergreen note of the hedge. White lilacs overhang the hedge from the outside and furnish the necessary height at the entrance and corners, thus blending the sharp corners with the lawn.

Around the pool at this time—the last of May—is a line of the early single white peony, the Bride, whose satiny petals and golden stamens form the greatest possible contrast to the peonies in the outer garden.

The roses spanning the arch at this end are the large single white Silver Moon, which resembles the peonies in the purity of its petals



PLANTING LIST *for* A RED GARDEN

SPRING

Red

1. *Tsuga Canadensis,* hemlock: for hedge, 3′ high, 2½′ apart.
2. *Acer rubrum,* red maple: frame planting, trees 10′ to 12′ high.
3. Early tulips: Mais, dazzling scarlet, darker inside, model form, first to bloom; Dusart, deep crimson, large, finely formed flower, second to bloom; Kohinoor, deep velvety crimson, purplish bloom, the darkest red tulip, third to bloom of the early sorts.
4. *Trillium erectum,* wake-robin: very dark red, medium height, late April to early June.
5. *Paeonia officinalis,* common garden peony: double crimson, likes half shade, mid-May to mid-June, 2′-3′.
6. *Paeonia tenuifolia,* red peony: large single flowers and fine feathery foliage, likes half shade, mid-May to mid-June, 1′-1½′.
7. *Paeonia paradoxa,* herbaceous peony: compact, dwarf plant, single crimson flowers, glaucous foliage. Half shade, late May, 1′-1½′.
8. Late tulips: Eclipse, glowing blood-red, steel blue base, probably the best for combination with old-fashioned peony, second to bloom; Esato, bright blood-red, rich purple bloom on outer petals; King Harold, deep ox-blood red, purple-black base, third to bloom; Inglescombe Scarlet, vermilion red, black base, fourth to bloom.
9. Rhododendron hybrid, Abraham Lincoln: very dark red.
10. *Dianthus cruentus,* dark red pink: June and July, 1′-1½′.

White

27. *Amelanchier Canadensis,* shad bush: small tree covered with small white flowers in March and April.
28. *Sanguinaria Canadensis,* blood-root: March and early April, 3″-6″.
28a. *Trillium grandiflorum,* large flowered wake-robin: pure white, very large flower, half shade, May to early June, 6″-12″.
29. *Arabis alpina,* rock cress: low white, early April to late May, 6″.
30. *Spiraea van Houttei,* Van Houtte's spirea: May, 3′-6′.
30a. *Spiraea Contonensis;* May, lower bush but larger flowers than the above.
31. *Syringa vulgaris,* var. *alba,* common white lilac: May.
32. *Paeonia albiflora,* var. *The Bride:* large single, faint flush rose, golden stamens, early.
33. *Thalictrum aquilegifolium,* feathered columbine: half shade, late May to mid-July, 1′-3′.

Thalictrum flavum, fen rue: greenish yellow, half shade, July-Aug., 2′-4′.

SUMMER

Red

11. Climbing roses: Crimson Rambler; Silver Moon, single, large, silvery white.
12. *Papaver bracteatum,* oriental poppy: blood-red, late May to mid-June, 3′-4′.
13. *Potentilla argyrophylla,* var. *atrosanguinea,* cinquefoil: sun, June and July, 2′-3′.
14. *Geum atrosanguineum florepleno,* var. *Mrs. Bradshaw:* double deep crimson avens, June-July, 1′.
15. *Heuchera sanguinea,* coral bells: nodding red bells on red stems, June to late September, 1′-1½′.
16. *Monarda didyma,* bee balm: ragged blood-red heads, effective. Mid-June to early September, 1½′-2½′.
17. *Althaea rosea,* hollyhock: dark red selected shades. Sun, July-August, 5′-8′.
18. *Lobelia fulgens,* shining cardinal flower: larger, deeper red and more showy than the other, July-Aug., 2′-3′.
19. *Phlox paniculata,* var. *Montagnard:* deep blood-red, July to October, 3′-4′.
20. *Lobelia cardinalis,* cardinal flower: August to mid-September, 2′-4′.
21. *Lycoris sanguinea,* blood-red amaryllis: sun, July-Aug., 1′-3′.
22. Tuberous begonia: deep red.
23. Gladioli, red varieties of pure color; Princess Orange, Governor Hanley, Cherry King.
24. Dahlias: J. H. Jackson, cactus, dark crimson maroon; Le Grant, decorative, velvety red shaded maroon.

White

34. *Clematis recta,* herbaceous virgin's bower: sun, early June to mid-July, 2′-3′.
35. *Iris Kaempferi,* Japanese iris, var. *Gould Bound:* white with yellow markings, sun, June-July, 2′-3′.
36. *Galium Mollugo,* mist flower: half shade, June to late August, 1′-3′.
37. *Gypsophila paniculata,* infant's breath: July-August, 2′-3′.

AUTUMN

Red

25. Hardy chrysanthemums: Black Douglas, fringed petals, dark mahogany brown, medium early; Brown Bessie, small button, dark brownish maroon; Regal Beauty, deep wine red.
26. *Berberis Thunbergii,* Japanese barberry: planted for foliage and fruit effect of brilliant red.

White

38. *Boltonia asteroides,* aster-like boltonia: sun, late August to mid-October, 2′-8′.
39. *Anemone Japonica,* Japanese anemone: sun or half shade, late September to early November, 2′-2½′.
40. Hardy chrysanthemum, Queen of the Whites: large flowered, medium to late.

and the gold of its stamens. At the opposite end of the garden, an arch of the well known Crimson Rambler is so placed that its red is not seen in conjunction with the poppies.

Another effect for May, but a minor one, is that of some clumps of red pinks at the upper end of the garden. If the right shade of the red can be secured—a deep, rich crimson which glows like rubies against the green—they can be used in profusion; but they are introduced thus, cautiously, because their color is so liable to variation.

In June, several effects come into prominence. The only flowers to be seen in the nook now are of white: peonies and the tassels of the meadow rue, because other reds might conflict with the poppies. By the time the petals of the latter have fallen, there will appear the large, irregular heads of the bee balm. They are a true red, remain in bloom all summer and are most effective if planted in large, round masses, and not in straggling thin lines which emphasize their habit of growth.

The outer garden in June has a background of white *Clematis recta,* planted as it should be in well spaced round clumps which are staked upright before they begin to sprawl. At the lower end, two enormous balanced clumps of galium present an effect of misty white similar to the later blooming gypsophila. This also looks at its best when staked upright.

The red flowers to be seen now are coral bells in a band between the arabis and the peonies around the panel. Their swaying stalks and tiny red bells last throughout the summer. Another true red is the double geum, which is about the size and form of a gardenia; and the potentilla, whose small strawberry-like blossoms are of a slightly pinker tone. At the lower end are some clumps of bee balm and cardinal flower as a transition from the character of the shady place.

In July, the large, solitary white flowers of the Japanese iris in the recess repeat the striking effect of the peonies earlier in the season, though in order to thrive they must be so placed as to get some sun. With these are some of the fringe-like flowers of the late meadow rue, contrasted with the red spikes of the shining cardinal flower, an early and especially showy variety. In pots on the pavement are blood-red amaryllis.

Surrounding the pool where they will luxuriate in the cool moisture, and planted in pockets of rich loam between the stones, are large tuberous begonias of glowing red, mingled with the delicate fronds of the greenhouse variety of maidenhair fern.

In July and August, large round clumps of red hollyhocks flank the entrance to the outer garden. Like the bee balm, they are much less effective in scattered lines. Their color, like that of the pinks, must be selected after some experimentation. The coral bells and mist flower still remain in bloom, but on

(*Continued on page* 54)

Levick

If you are going to have a water feature, let water be its dominant note and do not overcrowd the planting. Here, on the estate of George P. Mellick, Esq., at Plainfield, N. J., this principle has been rigidly adhered to, and the result is a pool which serves admirably as a mirror for its surroundings, a place of changing lights and colors which never loses its appeal. C. W. Maredydd Harrison, landscape architect

AS *to the* WATER FEATURE *for* YOUR GARDEN

Some General Principles to Follow, Whether the Effect Desired Be Formal or Naturalistic—Pools, Fountains and Other Suggestions for Various Situations

ROBERT S. LEMMON

WHY is it that people linger on a bridge? Is it to fish? To chat with passersby? Because they are weary from the road which led them there?

Yes—and no. Such reasons can often be assigned, surely, but none of them is the great underlying one which fits every case. Watch anyone who has paused on a bridge, and in a little while you will see that it is the water rippling below, or lying still and black in the shadow of the overhanging trees, which is the real attraction. Analyze your own feelings as you, too, lean against the rail, and you will see that I am right.

For water in its proper sphere is a place of reflections, mental as well as physical. It sets the surroundings in proper scale, grading each element according to its importance, and by contrast bringing order out of confusion. In itself it attracts by reason of its motion, its power of imaging the summer clouds and the red flaming cardinal flower on the bank, its aquatic life which is so different from any other on earth. That these attributes are possessed by the water feature in the garden as well as by the same medium in its natural setting is a cardinal principle well known to landscape architects and appreciated by thousands of garden owners who perhaps never took the trouble to analyze it.

Two Classes of Water Gardens

Here in America we have two general classes of garden water features: the formal and the informal. Which of these is best suited to any particular situation depends upon such things as the type of the surrounding plantings, the effect desired, and very largely upon the contour of the ground and the presence or absence of a natural source of water.

If the garden or lawn is formal in its arrangement, it naturally follows that the water feature also should be formal. This means, in a few words, that it must be regular in outline —geometrically so, in many cases—and carrying a certain suggestion of artificiality. In actual form it may consist of a round, square or rectangular pool, with or without a central fountain effect; a wall fountain and basin; or merely a bird bath on a stone pedestal as the pivotal feature of a small garden.

There are degrees of formality, of course. In what might be called an architectural garden, where the color effects of the planting are entirely subservient to the severe lines of pathways, benches and closely clipped edgings, the water feature without any growth of aquatic plants is usually the most effective. In this case the water serves merely as a mirror, a place of changing lights and colors, a steel en-

graving of the surrounding trees and of the sky above. Keep the surface of such a pool clear, then, and its concrete boundaries pronounced and unmasked by growing things. A central fountain may be included or not.

Less severely plain, and therefore of wider appeal, is the concrete pool where Nymphæas or others of the water-lily tribe spread their pad-like leaves and strikingly beautiful blossoms. This is the pool for ninety out of every hundred formal gardens, for it possesses many of the good features of the first type along with a greater adaptability.

Any formal or semi-formal pool must be concrete lined, using a mixture of one part Portland cement, two parts clean, sharp sand, and four parts gravel. Provision for supply and outlet pipes must be made before the concrete is applied. The work should be done by someone thoroughly familiar with the mixing and habits of concrete, for remember that what is needed is a lining which will be water-tight and strong enough to resist the effects of freezing weather. If water plants are to be used, the soil for them may be added afterward.

The various types of formal fountains, pedestal bird baths, etc., may be dismissed with a few words. They are obtainable in a wide variety of shapes, sizes and prices, from the manufacturers who specialize in work of this sort. As a general thing, the manufactured bird baths are practical, and birds will patronize them if they are properly located. A few, however, are entirely too deep for anything less amphibious than a duck—and wild ducks are not usually listed among the common garden birds. The robin, thrush, catbird, wren or other insectivorous bird which you may expect to come to your bird bath likes to take his drink or his tub comfortably; he prefers a shower to a plunge, and he cannot swim. Therefore the water at the edge ought not to be more than ½″ deep, and it should shelve off gradually to 3″ or 4″ at the center.

Informal Work

A great many of our flower gardens are entirely too informal to support a water feature which is anything except naturalistic in effect. The irregular pool which seems to have "just grown there" is the thing for them, or the natural stream if you are so fortunate as to possess one which may be made a part of the garden scheme. The Japanese have perhaps advanced further in informal water gardening than any other nationality, and we could do worse than copy some of their principles.

If it is a question of a pool, be sure that its margin shows no sign of artificiality. Often it is possible to use "puddled" clay to make the excavation water-tight, thus eliminating the concrete lining. This leaves a natural soil margin which may be planted with ornamental grasses, iris, cardinal flowers, etc. Should the use of concrete be unavoidable, screen the edges with alyssum or other low-growing plant so that the water and the land growth will meet without a noticeable line of demarcation.

Should a flowing stream be at hand, either already traversing the garden area or capable of being made to do so by a deflection of its natural course, you may indeed count yourself fortunate. Think of the possibilities of little waterfalls and pools, of tiny rapids, of sunlit banks gay with forget-me-nots and fragrant with mint, of shaded nooks where wild ferns may overhang the water and mosses cover the rocks with green and gold and red. To treat such a stream formally, to hem it in between stiff banks of stone and close-cut turf, would be a crime against the Gods of the Garden.

And now just a few lines about aquatic planting in general. Do not overcrowd, whether you are putting lilies in a pool or edging the water with terrestrial plants. Enough of the water should always be exposed to dominate the situation. The flowers are merely its setting, its decorations; for, as I said before, it is the water itself which is the real attraction.

Levick

Another view in the Mellick glacial garden shows a series of deep, naturalistic pools connected by tiny trickles of water over the gray rocks. This particular setting is one which few amateur gardeners would care to attempt because of its magnitude and intricacy, but it illustrates admirably the effectiveness of informal water gardening. C. W. Maredydd Harrison, landscape architect

If the garage is in proximity to the house it should have the same general architectural character. Here the harmony is further accented by a connecting passage. This is on the estate of C. P. Orvis, Esq., Scarsdale, N. Y. J. A. Bodker, architect

Garage and garden tool house can be latticed and given a pergola roof. Vines will complete the picture before summer is over

THE GARAGE *in* RELATION *to the* HOUSE

Walls surrounding the kitchen quarters are provided in the garage. From the residence of P. S. Kent, Esq., Hartsdale, N. Y., of which Patterson & Dula were the architects

A remarkable garage group is on the estate of Laurence Armour, Esq., Lake Forest, Ill. The garage is flanked on either side with chauffeur's quarters and repair shop, all thatched roofed

The main necessity in any garage entrance is ample door space. As in this case, which is on the property of G. W. Davidson, Esq., at Greenwich, Conn., practically the entire façade has doors. G. J. Harmon, architect

The roof and the window frames as well as the doors are apple green, with yellow flowers planted nearby and hollyhocks underneath the windows

A "WEE BIT" HOUSE *in* CALIFORNIA

Being the Tale of Two Who Built Their Home to Satisfy the Demands of a Busy Life—and Succeeded

PEGGY NICHOLS

HAVE you ever dreamed dreams—just for the love of it—and have any of yours come true? If I tell you how nearly mine did, will you forgive the egotism and remember it was my dream?

First of all we found we couldn't build a for-the-market house and our "wee bit" dream house in one. So in spite of the dismal prophecy of our friends we ignored the glib real estate agents who stalked us with their for-the-market houses, and built one for ourselves.

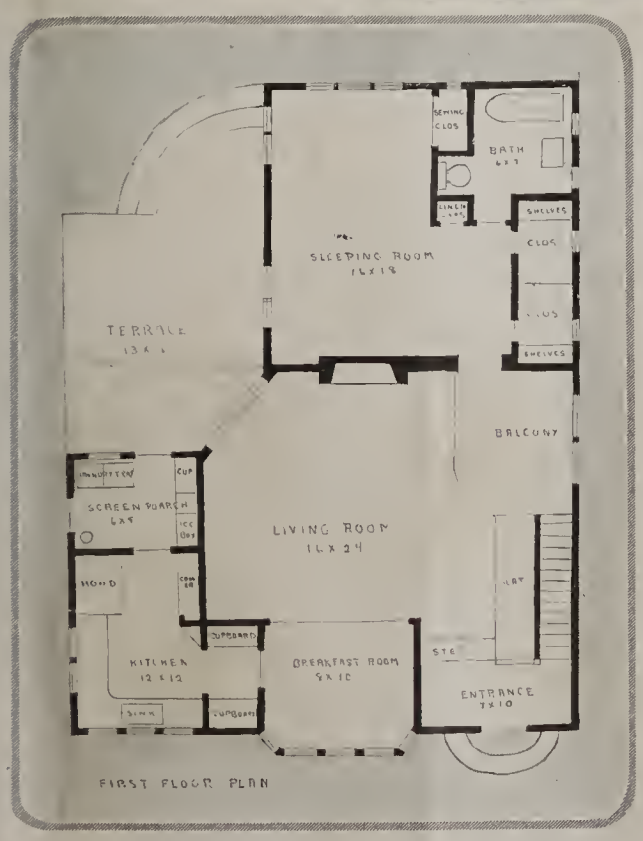
Being a busy woman, every step saved in the routine of housework is time gained for other things. Besides, I didn't intend that a mere house should own me. Door bells and telephones are necessary evils, as every housekeeper knows, so these were placed centrally. So too was the terrace to the garden.

Our lot being one of those east-front affairs, the kitchen as well as the breakfast room must be on the front to catch the morning sunshine. To get this outlook we eliminated the unsightly back-yard entirely.

The idea of three meals a day in a regular-to-goodness dining room was appall-

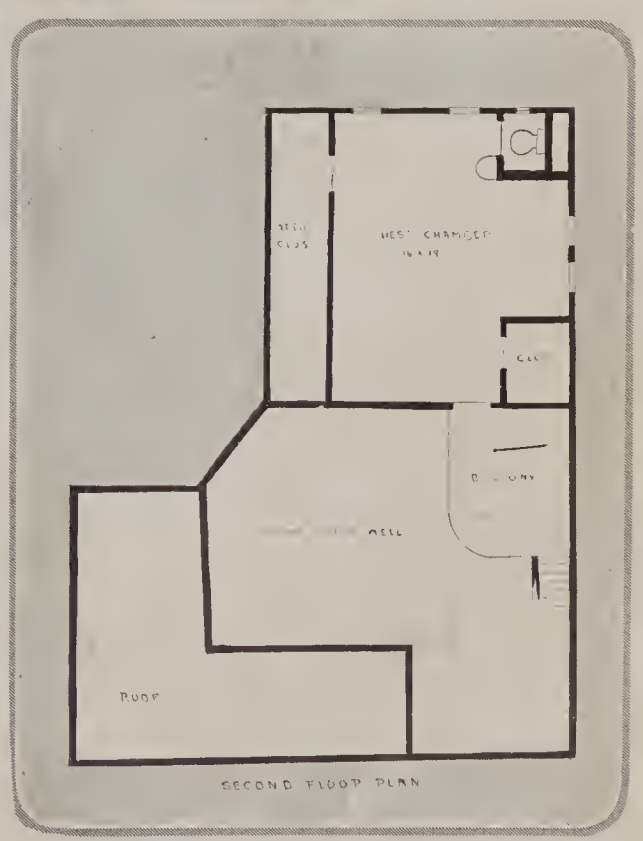
A shaded porch serves as a breakfast room in pleasant weather and for tea on Sunday nights

French windows open from the living room and the sunshine streaks through them across the floor



However unconventional, the plan is livable and compact, with plenty of closet space and lots of sunlight

In the living room the floor is red tile and the curtains red velour with btue and gold accessories and white walls



The balcony is used for a studio. Off it is a Colonial guest chamber tucked away in the corner under the eaves

ing, so our breakfast, dining and sun rooms must serve the purpose. At other times the meals are laid on the terrace or we Hooverize in front of the fire. When inside, the French doors are swung open and the long table top put in place so that we can extend our guests well into the living room.

Bedrooms and Living Room

Then man-like he wanted a sleeping porch, but I thought of the extra room with its usual junk furniture to care for—so we compromised and made the bedroom mainly of windows. Then up under the roof we tucked away another room for the occasional guest.

But the living room, which is the pride of our hearts, is quite the most livable living room we ever lived in. It has a high ceiling which gives space and freedom as well as good ventilation. The tile floors are a joy forever—noiseless to walk upon and easy to clean. Tiresome to the feet? No. Cold? No, no more than any floor when covered.

The balcony, too, has its real purpose. It serves as a studio-shop, where I can leave the day's work unfinished. Nor is it an extra room to heat.

Then there is the color of the house. In the morning the breakfast room greets us with its "cheero" wall paper of yellow flowers and chunky blue birds on a white ground covered with green leaves. It fairly makes your blood tingle. We used a Venetian blind here which screens yet allows the precious sunshine to trickle through and make pretty patterns on the table. This table, by the way, is painted blue with a black border and decorations of fruits in colors.

A Yellow Kitchen

Nor is the kitchen one of those virgin white sanitary affairs. The enameled walls are yellow—a bright yellow, for it takes a swift color to make the morning's work go quickly. The scalloped window shades are painted with blue birds and yellow flowers. There is a dark blue ruffle at the top for finish. No white curtains to be eternally laundered. We have used blue curtains in place of cupboard doors, for the kitchen is no bigger than a minute, yet there's lots of cupboard space. The stove is to the right of the bread-board and the cupboards at the right of the sink. Four steps and—presto!—the work is done.

Now all that is for morning. At nighttime there is French gray and old rose with straight-lined furniture to induce slumber. And there is a sewing closet with double doors which accommodates not only the machine but shelves with numerous boxes for the necessary little savings that every sewing woman accumulates.

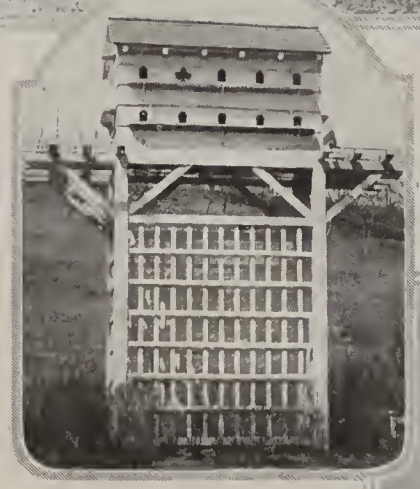
Since our Puritan minds required something Colonial, we satisfied ourselves with an attic guest room. Here the walls are painted a soft buff yellow. There is a Windsor bed, an old highboy and braided rag rugs on the floor.

An Old World Living Room

The living room has the atmosphere of other centuries and other lands in its faded old red, blue and gold found in the treasured things of another day, or their reproduction. An old brass candelabra from Mexico (with real candles which are lighted from the balcony) hangs from a roof beam. The frieze over the fireplace is modeled from an old Babylonian tablet. The table is after a design famous in the time of Queen Elizabeth. And the rugs—goodness knows how old they are. There's food for thought here. The walls are marked off like old stone. But it is the fireplace which is the real heart of the house.

Levick

The studio stands in a corner of the field,—past a bridged brook,—a little cottage made of the stone gathered thereabout



Close by the house is a dove cote raised on a latticed foundation and amply supplied with perches made in the fashion of an open pergola roof

A STUDIO COTTAGE *on* INGLESIDE FARM

SCARSDALE, N. Y.

At one end is a porch paved with flat field stones. Wide eaves and a pergola shelter it and vines hide it from view

Peas should be picked as soon as the pods are well filled out. Leaving them on the vines longer than that means that when they appear on the table they will be more or less mealy

The one positive test of the ripeness of corn is to strip the sheath leaves partly away from the ear. In the eyes of an expert the "feel" of the ear, the condition of the silk, etc., are significant

When ready to pick, cauliflower shows a good full head or "curd." As soon as the head begins to divide into segments the wise gardener knows it is mature

Gather the onions as soon as their tops die down. Pull them and lay them on their sides for a day or two to dry before removing roots and tops

Okra is comparatively little known in the North, though well adapted to growing there. The fleshy, glutinous pods are the edible part of the plant

As for tomatoes to be used immediately on the table, wait until but the merest trace of green remains close about the stem. For keeping, pick them earlier

WHEN TO PICK VEGETABLES

Photographs by William C. McCollom

THE greatest asset of the home vegetable garden is the opportunity it offers for supplying the table with the best of things in their most palatable stage of development. Unfortunately, many beginners do not realize that a delay of a few days in picking often means the difference between beans or peas or corn that are tender and juicy, and the same vegetables in a toughened and more or less passé condition. Distinction should always be made between ripeness and maturity. The former connotes high table quality; the latter does not.

See to it, then, that your fresh vegetables do not grow too old before you gather them. Thus will you benefit your bill-of-fare, and be enabled sooner to prepare the ground for a new sowing.

PRINTS *for the* COUNTRY HOUSE

These prints may be purchased through the Shopping Service, or names of shops will be furnished on application to HOUSE & GARDEN, *19 West 44th Street, New York.*

Delicate mauves and rose predominate in this simple flower water-color by Baer. Mounted on a mat with lines and framed in narrow black. Suitable for the guest room. 21¼″ x 17¾″, $25

An architectural print of good color tones and pleasant values is simply framed in dull blue with gold edges. Would be suitable in a country house living room. 17″ x 14″, $20

Brilliant in color is this aquatint etching of a parrot with gay plumage. It measures 16¾″ x 20½″, *and costs* $24

Charles Bird's mezzotint after Holbein's Princess Christine comes in a dull gold frame. 16½″ x 10″, $35

Color print, "The Flower Girl," in black glass mat with dull gold frame. Measuring 20″ x 17″, *its price is* $20

A wood block by Rivira simply framed in plain wood, suitable for a hallway. The size is 20″ x 15½″. $18

One of the most decorative methods of framing prints is to use a black glass mat. It is particularly happy in this instance with an oval print of classical design. 16″ x 17″, $20

Ship pictures are always decorative and appropriate for the country house. "The Capture of the Sparviere," simply framed, is one of many available ship prints. 12″ x 15″, *it comes for* $12

Almost invariably the strawberry bed needs protection from birds as the fruit ripens. The best plan is to cover it with a cotton net, which is especially made for the purpose

Another essential for a good crop is the straw mulch, worked under the berries and close up to the plants. This will keep dirt from coming in contact with the fruit

THE WAR GARDEN DEPARTMENT

Successful gardening calls for keeping everlastingly at it, and success this year is more important to the individual and to the world than ever before. The more unfavorable the weather conditions the more dependent upon your knowledge and labor are the crops you are raising. If there are any garden problems which trouble you, our Information Service will be more than glad to answer them for you. Simply describe the situation fully and mail your letter to The Information Service, HOUSE & GARDEN, *19 West 44th Street, New York.*—EDITOR.

ROBERT STELL

AS April was the time of preparation in the vegetable garden, so is July the season of realization. Harvesting time is at its height, and hills and rows should be yielding their best this month.

Yet these results cannot be had without constant attention on the part of the gardener. Those old enemies, dry weather and weeds, are always waiting their chance to raid the vegetable trenches, and only honest care in the matters of cultivation, watering and maintaining the dust mulch can frustrate them. The successful gardener, too, must be a specialist in a sense. It is perfectly apparent that while there are some general principles which apply to the raising of practically every crop, there are also special treatments which certain things require.

Special Vegetable Needs

Tomato plants need some kind of support as soon as their branches are large enough to show a tendency to droop to the ground. Where there are only a couple of dozen plants, individual stakes 5 feet long may be used, pruning the plants to a single stalk with two or three side shoots each and tying them to the stakes with strips of cloth. Another plan is to use barrel hoops supported by stakes so arranged that one will encircle each plant 18 inches or so from the ground. If the tomato patch is on a larger scale, some sort of trellis will be preferable. A convenient one is made of stout stakes strung with two lines of wire, one 6 inches and the other 4 feet above the ground. Strong twine is laced up and down between the wires.

When pruning the tomato vines it is a good plan to root some of the cuttings in damp, sandy soil. This is easily done, and the resultant plants can be counted on for a late season crop.

The vine crops such as squash, pumpkins and melons should be sprayed with Bordeaux mixture every three weeks as a preventive of blight. Watch, too, for stem borers, whose presence is indicated by the leaves and tips of the vines wilting under a hot sun. These borers usually attack the stems quite near the soil. The vines can be slit with a sharp knife enough to remove the borers. Cover the cut part of the stem with soil and the wound will heal quickly.

A mistake often made with these vine crops is to leave too many plants in the hills. Two or three strong, healthy plants are far better than five or six overcrowded ones, so do not hesitate to thin out if you suspect that such a plan may be advisable.

The strawberry bed should be one of the prominent features of the home garden, provided there is space enough for it. To keep the plants in the best condition for a good crop next year, attention should be given them during the summer. After the fruiting season is over the mulch should be removed and the ground beneath it well cultivated. A dressing of fertilizer may be worked in at this time, and the mulch replaced. Keep the runners removed, else the bed will become too crowded. Six inches apart in all directions is the standard distance for the plants to be in order to yield the best results. Some of the runners can be potted up before cutting, sinking the pots under the newly forming plants and leaving them there until the roots are well established. Thus you can renew the bed with fresh plants from season to season.

Before dismissing the subject of strawberries, let me advise you to set out this summer at least a few of the new ever-bearing varieties. These are well worth while, as good plants will yield fruit literally up to the time snow flies.

Canning and Preserving for July

Fruits to Can

Blackberries, raspberries (red), raspberries (black), cherries, dewberries, elder berries, gooseberries.

Fruits for Jams

Strawberries, plums, elder berries, blackberries, grapes, raspberries, cranberries, currants.

For Marmalades

Apricot, plums, peaches, grape fruit, rhubarb, oranges, yellow tomato.

For Jellies

Juicy fruits, such as blackberries, currants, grapes, plums, raspberries, apples, crab-apples, quinces, wild crab and wild grape.

General Rules for Preserving

Preserves and Jams: Weigh fruit. Use three-fourths as much sugar as fruit, measured by weight. Add one cup of water to the fruit for every pound of sugar. Bring the mixture to the boiling point, and cook until syrup is thick. Stir often to prevent the mixture from burning.

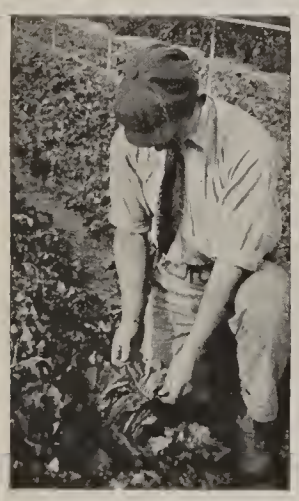
Marmalades and Butters: Use one-half as much sugar as fruit by weight. To every pound of sugar add two cups of water to the fruit. Cook fruit in water until soft, then mash or rub through a sieve, add the sugar, and cook the mixture until thick.

(*Continued on page* 50)

July — THE GARDENER'S CALENDAR — Seventh Month

Shears are the thing for trimming the grass around borders and shrubbery

Watch for fire blight among the pear trees and destroy the infected branches



Cos lettuce may be blanched, like endive, by tying up the outside leaves

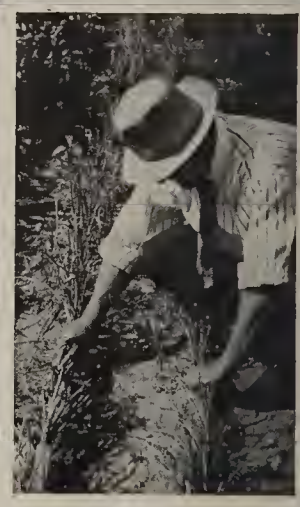
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Over the shoulders and slopes of the dune *I saw the white daisies go down to the sea,* *A host in the sunshine, an army in June,* *The people God sends us to set our hearts free.* *—BlissCarman*	1. Don't neglect to protect the strawberries from the birds. An old tennis net properly spread will answer for small beds; special nets can be secured for protecting large plantings. Scarecrows are sometimes effective.	2. There is no cure for potato blight. It can be prevented, however, by spraying about once in three weeks with Bordeaux mixture. It is a good plan to put arsenate of lead in the mixture to destroy the potato bug which may be in evidence.	3. To insure plenty of fresh vegetables, you should sow now, lettuce, beets, carrots, beans, cucumbers, kohlrabi, corn, radishes, turnips and endive. Use early corn and saturate the drill before sowing, especially if the soil is dry.	4. Peach curl develops about this time of the year. It is well to checkmate it by spraying with a combination of Bordeaux mixture and arsenate of lead. Pick off and burn immediately any leaves which may be infected.	5. Select three or four of the best shoots on the tomato plants and support them by some means. Remove all other shoots and keep the lateral shoots reduced by occasional pinching. This makes larger and better fruit.	6. Take some chrysanthemum cuttings for flowering in small pots in the greenhouse. Don't neglect the carnation plants out of doors. The ground should be cultivated frequently and pinching practiced regularly.
7. A heavy mulch should be applied to the sweet peas. Any rough litter may be used for this purpose. Spray with a tobacco preparation if aphis appear. A little shade at midday will maintain the flower quality.	8. Blight is a very destructive disease to many garden crops. Cucumbers, muskmelons, celery and tomatoes are particularly susceptible. They should be sprayed with Bordeaux mixture every three weeks.	9. This is a critical time in the garden. The ground bakes, and weeds are very persistent. The only remedy is frequent and deep cultivation. Don't believe the theory about deep cultivation destroying surface roots.	10. Late cabbage, cauliflower, celery, kale and Brussels sprouts should now be planted out. Use plenty of water when planting, and a little fertilizer worked into the soil will start the plants growing vigorously.	11. This is an excellent time to look over all trees for bark scars which should be cut back to live bark and thoroughly painted. Remove any stubs where branches have been improperly cut. Watch for fire blight.	12. Reduce the stems on the dahlia plants to three or four. Keep the lateral shoots pinched out on the flowering stems. Some sort of support should be applied now, to prevent breakage during storms.	13. Be very careful about artificial watering. Remember that the natural soil moisture is preferred if you can save it. If you must water, soak the ground thoroughly and after the surface has dried, cultivate.
14. There is still time to start a few flowers for fall. Sow in a frame or sheltered bed early asters, poppies, stocks, calliopsis, larkspur and candytuft. Use water freely when setting out, and have the ground rich.	15. Soaking seed to hasten germination is wrong in principle. Before sowing at this time of the year, soak the drill by letting a hose run into it. The moisture then penetrates and encourages downward root growth.	16. Lettuce runs to seed considerably at this season. A board placed over the row, supported so it will be a few inches above the tops, will reduce the losses. The boards should be taken off during rainy weather.	17. Spray the roses with arsenate of lead if they are infested with rose beeties. These drill holes in the leaves and, of course, weaken the plant. Top-dress the bed with bone meal if you want quality flowers this autumn.	18. Hot, dry weather encourages the propagation of all kinds of plant lice. All plants are subject to attack, but more particularly soft foliage types. Inspect frequently, spray with tobacco or kerosene preparation.	19. Most soils are partially deficient in humus. Cover crops of clover, vetch and rye are invaluable for restoring this element to the soil. Sow them now in the orchard and any vacant ground remaining.	20. This is an excellent time to sow rutabagas for next winter's use. New ground is preferred for this crop and the plants must never be allowed to suffer for want of water. Sow in drills and thin out to about 1'.
21. Onions can be improved in size by partially breaking the tops down just above the bulb. This is best done by bending the tops over with the hand until the stem doubles. Be sure not to loosen the roots.	22. After they have finished flowering, the climbing roses should be thoroughly pruned by removing a few of the old shoots and training the younger and more vigorous shoots in their place. Do not let them grow hit-or-miss.	23. Beets and carrots for winter use are always desirable. Sow several rows of each, and if using ground that has been previously cropped, spade under some fertilizer. You can also start a row or two of peas now for fall use.	24. The late potatoes should be swelling fast at this time. An application of fertilizer worked into the soil will increase the size of the crop and the quality of the tubers. Potatoes require attention, as well as others.	25. Strawberries planted now will fruit abundantly next season. Be sure you order both staminate and pistillate varieties to assure fertilization. Prepare the bed by double digging, using well rotted manure in liberal quantities.	26. Practice summer pruning on the fruit trees. Pinch back the most vigorous shoots and remove all thin, weak interior branches. This applies to trees that have reached the fruiting stage. Smaller trees need different treatment.	27. Make preparations to move evergreens now. The bed should be marked and the plantings prepared beforehand, as the trees should never be allowed to lie around in the hot sun which will dry the root fibers.
28. Weeds in the lawn are very conspicuous now and can be readily removed. A good method is to have some weed killer or gasoline in an oil can, dropping a little in the center of the weed. This is easier than pulling them by hand.	29. Are you getting full value from your garden? Do you gather the crops daily, using those you require and putting the balance away in glass for next winter's use? If not, there is still time to accomplish much.	30. Don't allow any newly set out plants to suffer for lack of water. All new stock should be saturated with water when dry, and a mulch of rough litter will help to retain the moisture. Artificial shade, too, is beneficial.	31. It is now safe to sow peas for fall use. Other cool crops such as spinach, radishes and the large heading types of lettuce and endive may now be planted. This is the last call for beets, carrots, rutabagas and winter radishes.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**		

THE cussedest mean man I ever knew was a feller who used to hang around when an old blind rooster he had was scratching for worms in the garden and pick 'em all up, big and little, to use for bait the next time he went fishing. But he never did catch much except bullheads and once in a while a sucker. Now, I don't claim that the Lord was directly responsible for this old skinflint's poor luck, but I'll bet He didn't cry much over it. If that bait had been dug fair and honest with a spade, 'stead of making the poor old rooster do all the work and then robbing him thataway, mebbe the feller would have caught some real fish. Ornery meanness never did get anybody very far in the long run, I calculate.

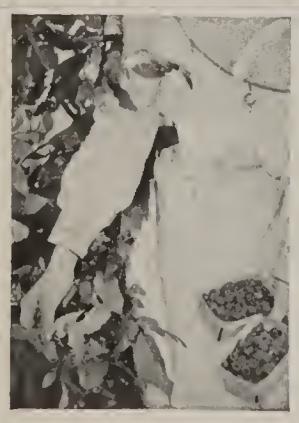
—Old Doc Lemmon

Evergreens may be sheared almost any time. Summer trimming does no harm

When the petals fall, and afterward, prune the spring flowering shrubs



Breaking down the onion tops makes larger bulbs. Do not loosen the roots



Where they go direct from bush to table, the softer berries are best

Overhead irrigation is the best way of watering the garden. It is the closest approximation of natural rain. The system was described in the June issue

Do not allow the melon vines to run at random. They should be trained out evenly as they develop, fastening the shoots in place with bent birch twigs

Even in a wartime summer, the well cared for grape house is justified

The 20th Century Way:
Garbage Disposal
through one little door

Before You Remodel

OR BEFORE YOU BUILD that home of yours, don't forget to plan for garbage disposal—a provision every bit as vital as your heat, light and plumbing.

The Kernerator Keeps Itself Clean

Start right by installing "The Kernerator", one of the most practical incinerators ever devised, insuring a lifetime of protection against unsanitary conditions, untold discomfort and garbage removal costs.

It is readily installed—especially when structural work is under way. Easily accessible on first and second floors through a small hopper door into which all waste is fed, whether tin cans, garbage, broken crockery, sweepings or bottles, all deposits falling through a regular chimney flue to the incinerator located at the chimney base.

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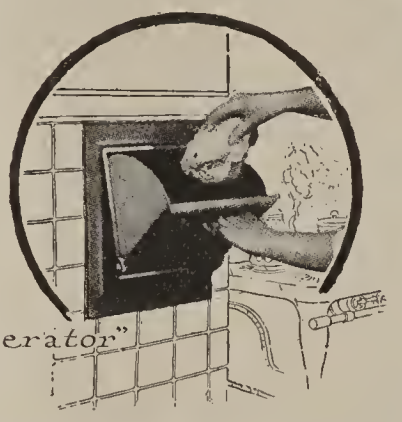

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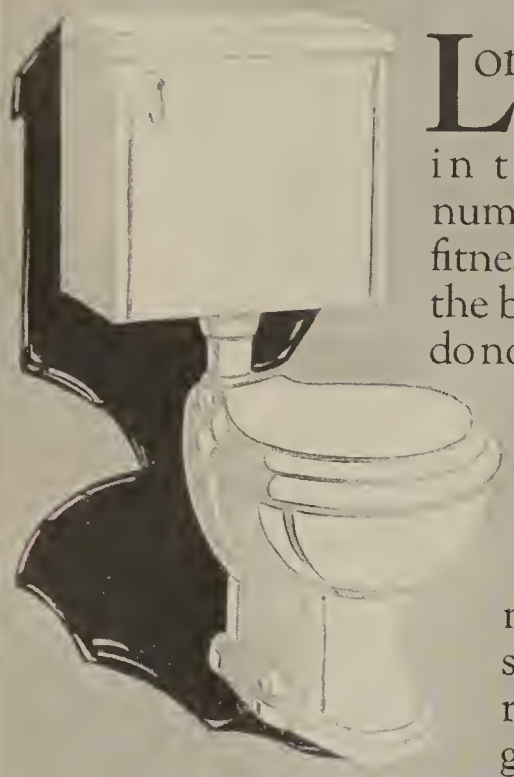

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Chinese Wall Papers of a Century Ago

(*Continued from page* 25)

show human figures in landscape settings. These designs represent the Chinese engaged in the various activities of their daily life; in the cultivation of tea, in silk culture, taking part in fêtes and in religious processions. These "subject" papers are in rich colors that are skilfully harmonized and show the same keen color sense that is a notable feature of the fine old Chinese decorated ceramics.

An unusually interesting paper showing a landscape subject is that in the Cadwalader Room in the Metropolitan Museum of Art. It was made in China for the English market probably in the time of George I. It is lined with linen cloth and interlined with the pages of a Latin book of a religious character which is supposed to have reached China through the missionaries.

The technique varies widely in different papers for the design in each instance expresses the personality of the artist, his powers of observation, of imagination and of feeling, his responsiveness to the beauty of nature or his attitude toward life. Notwithstanding this individuality, resemblances are found among certain of these old papers that seem to indicate changes of style marking different periods in the development of the art. In general, the older papers show simpler, firmer and more careful drawing than those of a later date. The tendency toward freedom became more and more evident until a sketchy style was reached. The drawing and composition were consistent at each stage of development for the carefully drawn designs are of severe and simple composition, while those of the sketchy type are sympathetic and intimate interpretations showing a free arrangement of the subject matter.

Hanging the Paper

A set usually consisted of twenty-four strips, each about 12′ high and 4′ wide, though sometimes there seem to have been only twenty strips or even fewer. Sometimes, too, the strips are of smaller size. The designs carry around the room continuously, each strip matching onto the next one when they are arranged in the proper order. No two strips of a set are alike in design though they are sufficiently similar in general appearance to produce an effect of unity when on the wall. Though the motifs are massed irregularly, varying in weight from strip to strip, the composition is so planned that the whole design gives a satisfactory sense of balance. The freedom from repetition makes these designs of unending interest. A set of the dimensions given was sufficient to cover the walls of a room measuring 96′ in girth, probably the average size of the principal room of a residence of the times.

The paper upon which these decorations were painted is of a fine quality, smooth, tough and somewhat translucent. It was built up of three thicknesses pasted together one on the top of the other, making a strong flexible sheet. Owing to the fact that the light penetrates the thin layers, the paper has a certain degree of luminosity. It is frequently spoken of as "rice paper," but is probably composed of the fiber of one of the several plants from which the Chinese have made paper from a very early date.

Not only were these papers imported in considerable numbers up to a hundred years ago, but they were copied. French and English artists reproduced them by hand painting and derived ideas from them for compositions of their own. Makers of hand blocked wall papers also brought out designs of this kind. A notable reproduction of an old Chinese paper is one that was printed by Zuber at Rixheim in the 18th Century. It shows trees, flowers and birds in the characteristic bright but well harmonized colors on a white ground. The original wooden blocks from which it was printed were preserved and used in printing this design by hand up to the beginning of the present war.

Their Modern Use

A great variety of decorative character is seen in old Chinese wall papers. Those that are strong in design and rich in coloring are suitable for the dining-room or hall, reception-room or breakfast-room.

They may be used all over the wall or in panels according to the conditions met within the room. If used on the whole wall, care should be taken that the doors and windows do not cut into important parts of the design in an unpleasant way. If the sense of balance in the design is disturbed unavoidably by any of the architectural features of the room this effect may be remedied at least to some extent by cutting out suitable motifs, from some part of the paper that has been removed in fitting, and applying these motifs where they will restore balance to the composition. The papers are now often put up in such a way that they can be removed from the walls easily without injury, and used again.

These wall papers are historically correct for use with interior woodwork and furniture showing the characteristics of the French periods of Louis XIV, Louis XV or Louis XVI; the English styles of William and Mary, Queen Anne, or the Early Georgian period; and in rooms in our own Colonial style.

The War Garden Department

(*Continued from page* 47)

If fruit is very juicy, use less water than the recipe calls for.

Fruit Juices: Crush the fruit, and to every fourteen cups of crushed fruit add one cup of water. Cook this over a low fire or else in an improvised double boiler so that the fruit juices will be extracted slowly. Pour the stewed fruit into a jelly bag and allow juice to drip. Let extracted juice stand for several hours so that sediment may settle, then carefully pour the juice into bottles fitted with corks. Set these bottles in a vessel of water deep enough to allow it to come within 1 inch of the top of the bottle. Bring water to a boil and continue boiling for twenty to sixty minutes, the time depending on the size of the bottles. Press corks down firmly after bottles are removed from steamer, and then coat the tops very liberally with sealing wax.

Sugar to taste may be added to the juice before it is sterilized. Juice that is not sweetened, but preserved in this manner, may be used for jelly making during the winter.

Dry fruits, such as apples, quinces, etc., need more water than the amount given above.

Jelly Making: Select fruit just ripe or a little underripe. Wash it, remove stems and imperfections, and if necessary cut it into pieces, but use both skin and core. With dry fruits, such as apples, quinces and plums, water enough to cover the fruit must be added. Allow the fruit to simmer slowly to extract the juice. Then strain this

(*Continued on page* 52)

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THE VAILE-KIMES CO.

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The War Garden Department

(*Continued from page* 50)

through several thicknesses of cheesecloth. Test for pectin. Measure the juice and bring it to the boiling point. Add to this boiling juice an equal amount of heated sugar, cup for cup. Boil this sugar mixture rapidly until the jelly point is reached. All fruits except currants and green grapes require about twenty to thirty minutes of boiling. Currants will reach the jelly stage in ten minutes. When mixture jellies, pour it into sterilized jelly glasses and cool quickly. Over the top of the jelly spread a layer of melted paraffine and then cover the glass with a fitted tin cover or a piece of paper dipped in alcohol. Label the glasses and keep them in a dry, cool place where there is no chance of mildew.

Raspberries, blackberries, crab-apples require about three-fourths cup of sugar to one cup of juice. Currants and underripe grapes require one cup of sugar to one cup of juice.

Details That Make or Mar a House

(*Continued from page* 31)

entrances and windows whose purple-shadowed depths were found to supply the desired relief and contrast to the flat, neutral-tinted walls.

For the Cement House

The cement house, beyond most other types, offers a premium to originality by reason of the ease with which it lends itself to the production of decorative forms, and the varied means which it places at the designer's disposal. Tinting the cement itself with a color in harmony with the environment gives immediate distinctiveness, and the use of colored dash makes possible an almost limitless number of variations in hue and texture. An artist who designed a country home for his own occupancy, created a striking and beautiful effect by imbedding turquoise blue tiles at intervals in a surface of cement stucco tinted a soft orange yellow. In another house of marked originality, a series of shallow niches relieved the bareness of the wall on the side that faced the garden. Each niche was framed with ornamental lattice-work and contained a cement pot filled with growing plants whose vivid colors formed an effective contrast with their cool gray background. In still another instance, niches were simulated by white-painted arches of lattice over which vines were trained.

Vegetation, indeed, is as rich in decorative potentialities as the clay of a sculptor or the pigments of a painter. Vines draped over porches or windows, or permitted to wander at will over the face of a building, mold harsh contours into gracious curves and sketch exquisite, lacy patterns, while their fluttering leaves and swaying tendrils produce a ceaseless shadow play. Close plantings of flowers or shrubbery hide the foundation of a building and give it the effect of having sprung spontaneously from the earth: and nearly any sort of house assumes an air of quaintness when plunged knee deep in a tangle of old-fashioned posies. Window boxes may be as varied in detail as the plants they contain, and the periodical changes from the bright blossoms of summer to the rich evergreens which enliven the bleak days of winter, afford ample opportunity for devising original combinations.

Truly, no detail is so insignificant that the alert mind cannot find means to make it a vehicle of individual expression. Even so small a factor as the pattern of the blinds or of a balustrade, or the design of a pair of porch lanterns may reveal the touch of novelty that redeems the entire structure. In the effort to be original, however, there is one great danger to guard against; namely, that absorption in details will cause forgetfulness of the essential relation of the parts to the whole.

Collecting the Netsuke of Nippon

(*Continued from page* 19)

from the Demon King, and how they made the Demon King prisoner and appropriated his treasure, was also told us by our entertaining host. But I must forbear giving the whole story here. Lately the legends of Japan have been gathered and published in several collections, and to these the reader is directed. One of the best works being F. Hadland Davis's "Myths & Legends of Japan," published by Frederick A. Stokes Company, New York.

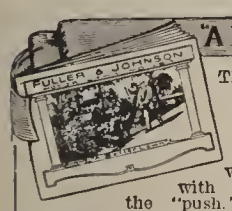
Netsuke Designs

We shall never forget that delightful evening, our introduction to the fascination of netsuke, and the reader will not wonder, perhaps, that we became collectors ourselves when the first opportunity presented itself. Dr. William Anderson says of the netsuke of Japan —the word netsuke is both singular and plural, as the Japanese do not employ a differentiating suffix for the plural form of a noun—"The designs of the netsuke-carvers embrace the whole range of Japanese motives, and the artist tells his story with the utmost lucidity. Nothing is safe from his humor, except, perhaps, the official powers that be, of whom the Japanese citizen has a salutary dread. Religion, history, folk-lore, novels, incidents of daily life, all provide material and tools, and his subjects are mostly treated in a comic or flippant vein. The pius Dharma, aroused from his nine year's motionless contemplation by the attention of an obtrusive rat who ventures to nibble the saintly ear, is made to assume an expression suggestive of the strongest equivalent for swearing, of which we may assume a good Buddhist to be capable. The Thunder God is seen extracting the stormcloud from the basket that gives it stowage-room in idle days of sunshine. An inquisitive bird has unwarily inserted his long beak between the valves of a giant clam whose gaping shell had invited the incautious search after the unknown, and now, with straining thighs and flapping wings, struggles vainly to regain his liberty. An expectant domestic party surround a fish-kettle, while the head of the family triumphantly extracts a carp of tempting proportions, but the averted heads, disgusted faces, and finger-tweaked noses of the hungry group eloquently proclaim the central idea of Buddhism—the impermanency of all things and the

(*Continued on page* 54)

Give it to his Mother

"Keeping Our Fighters Fit—For War and After" is by Edward Frank Allen, who wrote it in cooperation with Raymond B. Fosdick, Chairman of the War Department and Navy Department Commissions on Training Camp Activities; and it contains a special statement written for the book by President Wilson. The book tells what is being done by the Government, and done for the first time in its history, for the comfort, safety and happiness of the soldiers and sailors called to the training camps to prepare to serve their country. It is a book of reassurance and information — information that should have unusual value in helping those back home to cooperate, and to cooperate not wastefully, in the interest of a great work. The book is interestingly illustrated from photographs. It is published by The Century Co., New York, and is sold by all booksellers for $1.25. (***Give it to his mother***)



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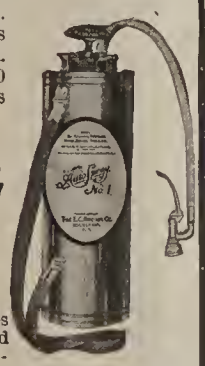

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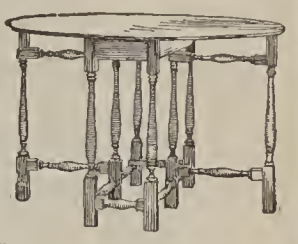

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OBJECTS OF ART
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TAPESTRIES

LONDON—27-29 Brook Street W.

Collecting the Netsuke of Nippon

(*Continued from page* 52)

vanity of human wishes. Such examples might be multiplied without end."

The Esthetic Designs

While this is true, I think it is a pity that Dr. Anderson laid such overstress on the netsuke of this genre and did not, instead, dwell upon the other sorts that seem to me to be almost as numerous, netsuke that embody the esthetic expression of Japanese culture. Says Blacker, "The netsuke was created from almost any object upon which the eye of the artist dwelt; the gods and the philosophers, scenes of history and of the comical side of life, were present to the imagination, and therefore treated more in accord with acknowledged conventions; but in the flower and plant, the bird, insect, and reptile, what the eye saw, the willing, skilful fingers translated and glorified with a patience passing belief, with no regard for time or money, with a success that astonishes us still. Six months, a year, what did that matter? The work would be finished in due time, for there was no shirking, only a devoted perseverance!"

The Master Carvers

And what a perseverance! What a perseverance went into the carving of the netsuke here illustrated! Some of the noted carvers signed their netsuke, but many netsuke have no signatures by which their artists can definitely be determined. Masatami was noted for his rabbits, Deme-Jioman for his mask netsuke, Tadatoshi for snails, Tomochika for figures from Japanese folklore, Masanao for his bird netsuke, Ko-kei for his frogs, Jugioku for his figure groups, and so on. Nonozuchi Ryho, who died in 1617, was the first professional netsuke-maker. There is no section of Japanese art, says Marcus B. Huish in his invaluable "Japan and Its Art," which succeeds in "attracting the attention of everybody who is brought into contact with it, so much as that which is comprised under the heading of *netsuke* carvings." Here Mr. Huish explains that in the word netsuke, the letter *u* is silent, and therefore the word is pronounced as though spelled "netske." This authority proceeds: "Enthusiasts have gone so far as to compare them to the Tanagra figures of Greek origin, and to the finest sculptures of the Gothic age, and to assert that a first-rate *netsuke* has no rivals. This praise is not, perhaps, too high if we take care to emphasize the word 'first-rate.'"

Netsuke Prices

It has been my own experience, even within the past year, that first-rate netsuke are still to be had for moderate prices and the looking for them. I know of no *objets d'art* that give greater pleasure even when a collection is limited to a dozen pieces, and it seems to me any collector of moderate means can acquire that number without strain upon the purse. These little carvings almost invariably have two small holes through which the cord passes that they are to terminate. Occasionally these holes are so cunningly contrived that they are not apparent. Besides the carved netsuke of the genre types we meet with the flattened globe-shaped ones. Of these, those that resemble rice cakes are called *manju,* and those having metal centres surrounded by ivory rings are called kagami-buta. The ancient city of Nara has always been famed for its noted netsuke-makers and Osaka and Kyoto also boasted superior artists in the craft.

The Red Garden, a Place of Intense Effects

(*Continued from page* 39)

the whole the garden is quiet, as if gathering energy for the effect of August.

At that time will appear many regularly spaced clumps of gypsophila between the peonies. With their soft masses are alternated spiky clumps of pure red gladioli, which have been planted early among the heuchera in spaces left for them. Large masses of Montagnard, a phlox of deep glowing red, are placed in the upper corners against the shrubs; while at the lower end are correspondingly large masses of rich, red dahlias.

In the woodsy corner the main effect at this time is contributed by the tall, late cardinal flower, combined with the late meadow rue. All of us who have seen its flaming torch illuminating the wet woods can appreciate how much better it can be when enlarged by cultivation. It is one of those wild flowers well worth transplanting.

In early September the outer garden is framed by masses of tall white boltonia which, from their place against the hedge, overhang the lower plants and differ radically in form and color from red gladioli planted in early July for the autumn effect.

Appropriate to the shady end are quantities of white Japanese anemones. With the coming of the frost the compact, rounded bushes of Japanese barberry flanking the entrance paths and the lilacs outside will turn a brilliant blood red which will contrast gloriously with the tall double chrysanthemums of creamy white in the outer garden. In the smaller place, for variety are some small red button sorts.

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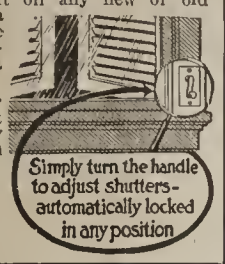

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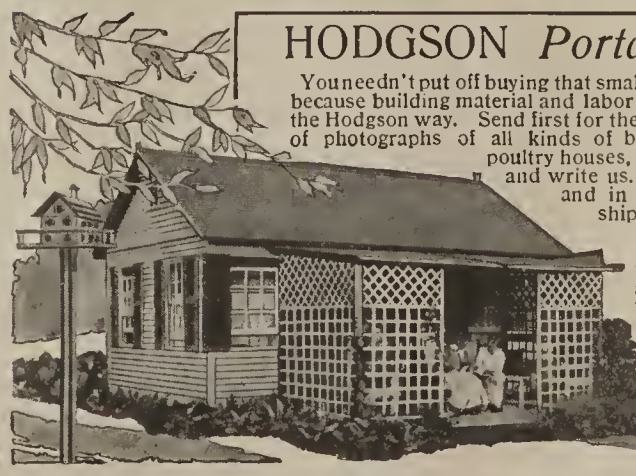

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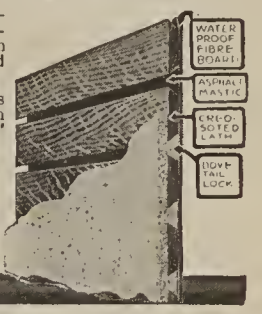

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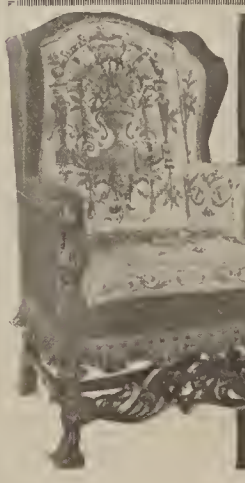

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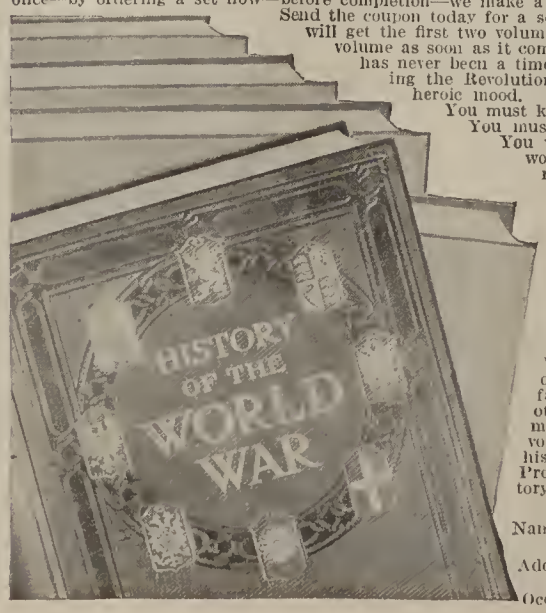

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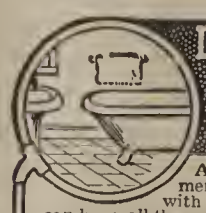

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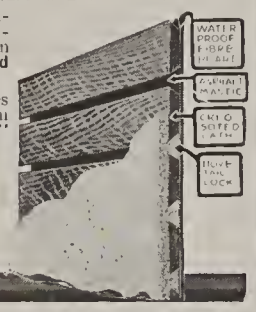

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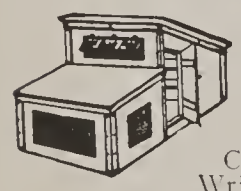

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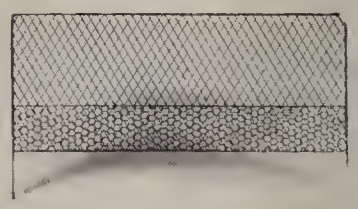

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AUTUMN DECORATIONS

THERE never was a time when it was more important for all good Americans to keep the home fires burning. Morale in the home is as necessary as morale in the trenches, and home morale means a clean and orderly house, a garden well maintained, an atmosphere of crispness and freshness as evidence that American housewives are on the job.

Being on the job in September requires a lot of fixing over for the house—new curtains, new rugs, a new chair here, new lighting fixtures there. To help you in these autumn renovations we have designed and laid out a compact little issue of HOUSE & GARDEN—compact, because there isn't anything in it that is not helpful, informing and inspiring.

If you think we advocate a down-in-the-heels war policy for the American home, you will be disillusioned when this number arrives.

Half the winning of the war is keeping a stiff upper lip, keeping the head up, the clothes in style and the house fresh and clean. Be a gloom in your home, and you'll never be able to see peace ahead. So this is not an issue for glooms; it is a bright, crisp, fresh message to American housewives, bringing them news of the latest things our shoppers have found in the New York studios and ateliers. In addition to the shoppers' contributions are articles by decorators, architects and practical gardeners who talk about everything from the despised Louis Quinze mode to the care of hot beds and cold-frames. Truly an interesting array, centered mostly, however, on the title topic, Autumn Decoration.

Unusual doors will give character to a room. Types of them are shown in September

The purpose of renovating our houses in September is to put them in readiness for the winter, and if we are going to have another winter like the last, we might be wise in making them as attractive as possible.

Doubtless we Americans will want to spend a good bit of our time at home this winter because we will have to face realities from "over there"—and your house is the place to give you rest in such moments of tension. Make no mistake about it—the purpose and trend of the war is toward the protection and betterment of the home. A magazine devoted to the practical application of these principles is an essential.

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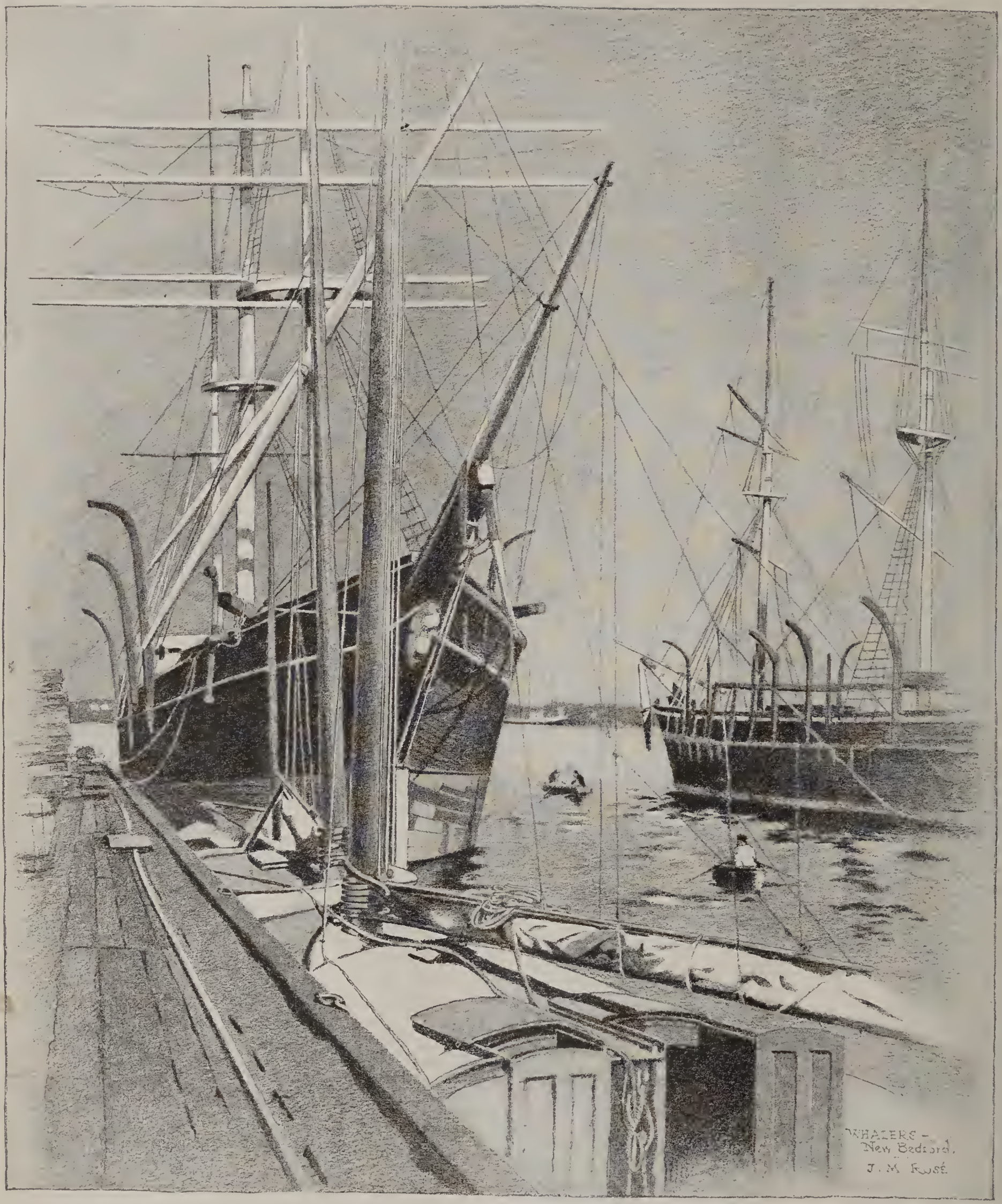
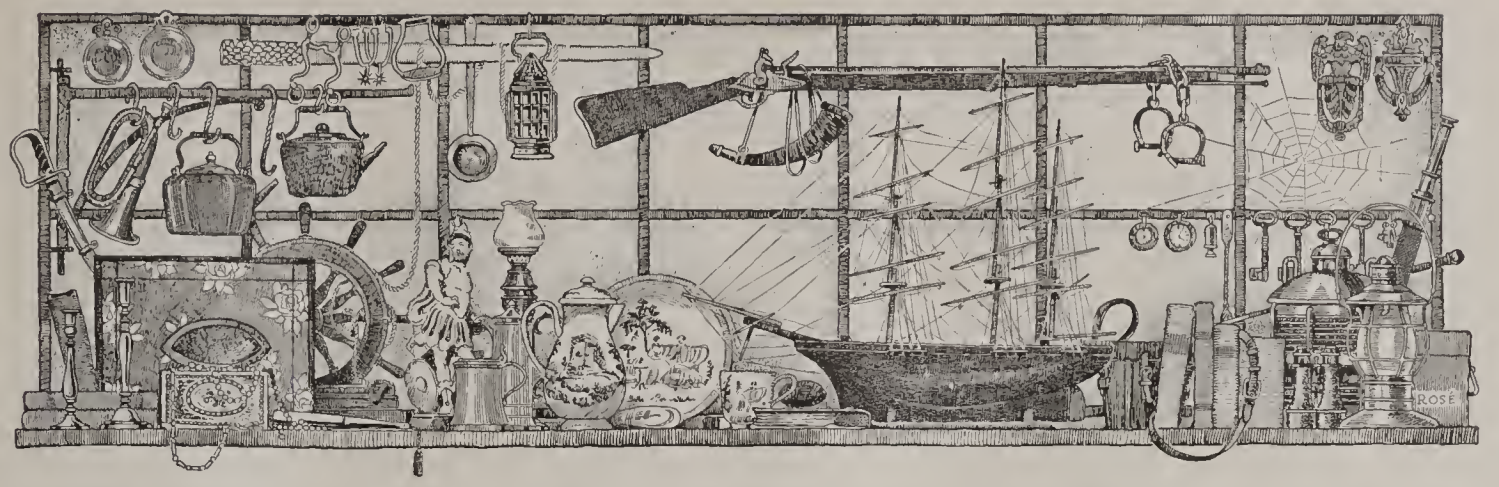


BACK FROM A THREE YEARS' CRUISE

"As we looked upon them we felt all the romance of the sea, all the fine old sturdiness and daring of sailing days; the sting of the salt spray and the mystery of the calm southern nights"



COLLECTING *from* OUT OF *the* PAST

Over the Relics of the Old Whaling Days Still to Be Seen in a Little Seaport City of New England Broods the Glamour of the Sea and the Glory of Brave Deeds

GRACE NORTON ROSÉ

Drawings by Jack Manley Rosé

THE little steamer from our island to the mainland squirmed up to her dock and we came down the gangplank with all the haste of the first passengers ashore. Baggage laden, we crossed the tracks and made our short way up the cobbled streets to Arthur Tabor's Old Curiosity Shop.

Arthur Tabor set his broom against a bottomless chair that, with a weather-beaten spinning wheel, flanked the old time entrance, and came forward to meet us wholeheartedly. We paused at the small-paned show windows to glance over the treasures there displayed, and hesitated on the bright threshold to appraise the shadowy interior where he was stowing away our hand bags. It always looked as it always had, but we viewed it all with the same delight that our first glimpse of it gave us. Cumbersome wardrobes, chests of drawers, unwieldy davenports, and horsehair rockers blocked off all light and nearly all moving space; and strange dusty piles of odds and ends that the past century had used banked every conceivable corner. Overhead hung quaint wall-papered band boxes that once held the blandishing bonnets of charming maids, parts of spinning gear, firearms and fire irons, and straight-backed chairs in orderly rows that filled me with a strange desire to sit upon them suspended as they were.

We threaded our way in, while Mr. Tabor went off to find a certain copper kettle that he had tucked away against our coming. We pulled from dusty corners all sorts of odd bits with histories we were sure he could tell us. As we came peering towards the light that lay in brilliant dusty squares across the uneven floor and passed the table of old books with a customary comprehensive glance for familiar titles, Mr. Tabor stood there behind the shabby showcase turning an old copper kettle affectionately in his hands to our admiring gaze. Here we loitered to hear about the kettle—and claim it as our own, even as the Illustrator pounced upon a little mounted cannon, tucked away under a table, and hauled it out into the light. My wandering eye had caught it long since and I had steadily disregarded it with the almost hopeless prayer that the Illustrator's acquisitive eye might chance to overlook it. I had visions of that small unwieldy mass of iron and wood haunting our future.

Warned by our host's presaging look, and wise from old experiences. I glanced about for a handy chair, and the Illustrator leaned against a nearby table with a rare delight painted upon his face, and as for Arthur Tabor, the boyish exhuberance there was a balm to jaded senses. I give the story for what it is worth, and make no claims for its truth in the main nor its accuracy of detail. Under the spell of our entertainer's beaming blue eye and drawling New England voice, we swallow with avidity all that he has to tell us; and, if in the winter months of long separation from the witchery of The Old Curiosity Shop, we come to question a tale or stumble across in some forgotten volume its replica, we only marvel at the memory and the dramatic spirit of the man.

Arthur Tabor's Old Curiosity Shop, where those who search find many a treasure of the past

"YES, sir, that cannon—I jest knew you'd find that out. Why that's been here for most six weeks now and not a soul so much as looked at it" (ah, the subtle flattery!), "I said to myself when you came in you'd be tickled to death to hear the story that goes with it. She came off the Catalpa, whaler—sailed from here under Captain Anthony. Oh, 'long about—well what's the odds about the exact date? There's not an Irishman around here but what loves the captain, and many a dinner has been given in his honor by Irish societies all over the country."

He stooped to the little shabby, snub-nosed thing, and patted its side lovingly, "She's seen exciting times, she has! Little gun carried up for'ard, she was, and Captain Anthony had her all loaded ready for trouble in case they called his bluff; but England wasn't looking for any kind of a mix-up with us then and the game went through.

"You know the time of the Fenian troubles, I can't exactly tell you the facts of the case but, anyway, the Catalpa had

The quiet of the early afternoon lay over the little seaport and the blue water, as we made our way down a cobbled hill

put into a port in Australia and Captain Anthony was persuaded to help Fenian prisoners to escape. Just the game for a man like that—feared nothing, always ready for a lark and shrewd as well—a regular Yankee! He sneaked the Catalpa with those men on board right out under the very noses of the British sloops-of-war and, by George! when they put after him with his precious booty, he hoisted a huge American flag and dared them to fire!"

The story ended in a blaze of enthusiasm and, of course, the cannon followed us home. In fact, I struggled very feebly against its ultimate annexation.

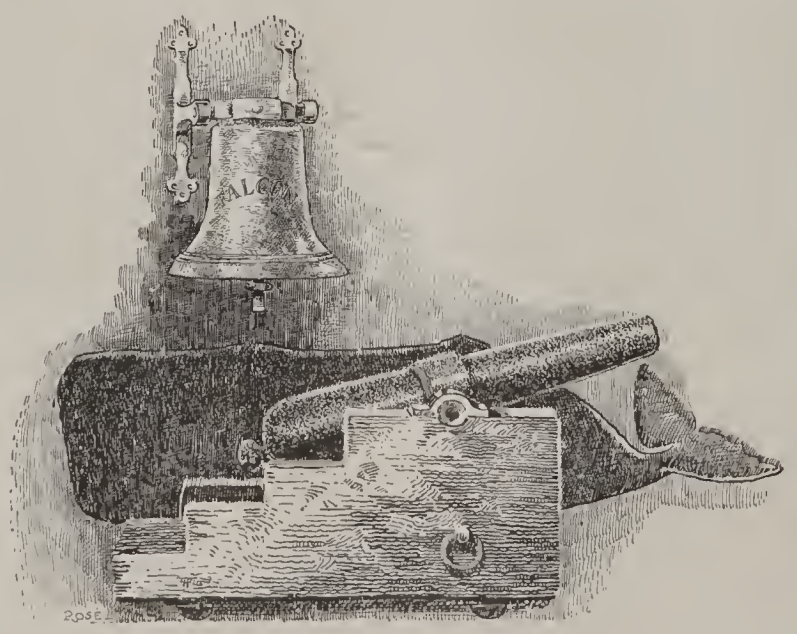
THERE was a nice kitchen chair of old and sturdy lines that I insisted upon acquiring, chiefly on account of its modest price, always with Mr. Tabor quite the least important factor. "Let you folksies have it for just what I paid for it, if you take a fancy to it. I like to have people really like these things,"—was an occasional reproach to our own mercenary motives. It never proved a great joy, however, due to some irremediable trouble with a weak back, and to this day it serves to upbraid me if I jeer, even in spirit, at the solid little cannon.

Through Arthur Tabor's kind offices we secured a ship's model; so delightfully faithful and so delicately done that it has ever proved a pleasure to us, and another larger, all sails set, over which a casual sea-faring guest gloated an entire evening because he had once sailed on the original, the Sea Fox, out of New York in the 90's. They hang now over our heads in company with the rest of our fleet of little boats; a brigantine and a four-masted schooner, both of later acquisition.

I wandered into the dark, crowded interior of the shop musing over the vicissitudes of fortune that had brought a fine old chest of drawers with opalescent knobs to such an obscure corner. More than a bit of pathos seemed to confront one in the little row of quaint and worn childrens' chairs opposite. An amazing pile of unsorted bedposts, some delightfully carved, huddled in one corner, and above them, on a wide shelf were piled worn beaver hats, old style hatboxes, horse-hair covered and brass-studded little document trunks and a maggoty collection of spice and cheese boxes.

Certain odds and ends in fashionable demand were being gradually amassed for the interior decorator who made the rounds regularly and swept up the entire collection.

A pile of black tin trays of odd shapes, worn and dingy beyond description, with skill and care would emerge lovely things, their designs of dull gold and faint color artistically and not too thoroughly restored. An old kettle, too utterly indistinguishable under its coat of soot and tarnish, would come from the buffing wheel a flaming thing of burnished copper. Several dark brown beds of the familiar spiral pattern had been herded into a corner and to our questioning eyebrows came the information that there had been great recent demand for them. Scraped and carefully enameled in the delicate tints beloved of the modern decorator they graced many a dainty bedroom.



THE lure was upon us—the lure of the past that every year saddled us with many non-essentials and an expenditure, at least, beyond the bounds of common sense.

It was upon this occasion also that we became the satisfied owners of the brass bell from the whaler "Falcon" that now does duty for a call to meals on our inland farm; and of a cast iron model of a sperm whale designed by a committee of the famous Chronometer Club, a gathering of the last of the old time whaling captains of the port. The whale still hangs, in abeyance, as it were, from one of the rafters in our studio, awaiting its final disposal in just the right place. I sometimes have a whimsical fancy that it shares with the bell and other bits of nautical loot a certain feeling of the inaptness of its surroundings and a longing for the sound and smell of the sea.

The enthusiastic delight of our host over his own tales has always been a joy to us, and we lingered there by the old show case, charmed by his anecdotes, rural gossip, bits of history and illuminating scientific information. In through the bright space of the open door, a neighborly face occasionally appeared to shout good morning, or a shabby figure hesitated with some bit of junk in a newpsaper. For us the morning held no greater interest, and I am certain our host had no thought nearer his heart than our entertainment. Small wonder Mark Twain loved to run in there, towing his "poor friend" Mr. H. H. Rogers, as he called him, and exchanged a rapid fire of wit with the proprietor of The Old Curiosity Shop.

"Speaking of whalers," said the Illustrator, as Mr. Tabor came back to us from attending a chance customer, the ghost of a never-to-be-told story hovering in his eye, "we hear that the Morning Star and the Greyhound are refitting."

Arthur Tabor wheeled upon us, "Yes sir, back from a three years' cruise. Look here, wouldn't you folksies like to go down and poke about those boats?"

We had risen as one man, and it was with a feeling of the eternal goodness of things that Arthur Tabor's personality always gave us, that we finally hurried off for luncheon, to the adornment of which our host could by no means, be persuaded.

THE quiet of the early afternoon lay over the little seaport and the blue water, as we made our way down a cobbled hill to where Arthur Tabor met us and helped us thread our way through rows of hundreds of saturated barrels of oil, lying at the wharf heads. Suddenly rounding a shanty built of an old deck house, we came upon both the Greyhound and the Morning Star. They were not disappointing, these sturdy old denizens of the past. On the Greyhound, aloft in the maintop-mast rigging, three men were, with deliberate skill, unshipping the main to'-gallant, and lowering away to deck. The cheery shouts of the workers came thinly from the heights above us, and we walked the length of the ship, with our eyes riveted above, while Arthur Tabor at some length detailed to us the separate parts of the rigging until our minds reeled under the rapid fire of terms.

We lingered by the Greyhound and then picked our way carefully over to where the Morning Star was berthed. Here we were invited to go aboard.

The elaborate figurehead and all the sleek paint carefully picked out with gold seemed to denote the beginning of a voyage rather than the end of one. Astern, the deck cabins with their little windows and blinds, rising flush with the blunt cutoff and huge rudder, gave the ship a somewhat quainter look. Just above the name was an elaborately carved eagle holding in its talons a very freshly painted Old Glory. The most unusual thing about these old whalers was, perhaps, the clumsy white painted davits beginning aft of the foremast and running clear to the stern.

A short stocky man, with a solemn heavily-bearded face was laboring up the companion-way. Arthur Tabor siezed upon him instantly and forthwith presented us to the captain who answered our eager questions with superlative seriousness, and in an unemotional voice went on explaining the cutting-in process, apparently without consciousness as our circle grew augmented by the crowd of young boys who clung about the ship like barnacles.

We learned, as we listened, how the great mammal after its death was floated at the side of the vessel and the cutting-in begun. The head was first severed and swung aboard. Then the blankets of blubber were stripped from the carcass and lowered through the main hatch into the blubber room. After the spermacetti was secured from the head and, in the case of a "Bowhead," the whalebone, the rest of the great mass was sent plunging overboard to join the rejected carcass stripped of its blubber.

Suddenly the captain moved off still talking, and we turned to Arthur Tabor for his more sprightly narratives. While he talked to us we felt all the romance of the sea, all the fine old sturdiness and daring of sailing days; the sting of the salt spray and the mystery of the calm southern nights.

IN the waist of the ship were the furnaces and caldrons for extracting the oil, all of which was made so clear to us that we seemed to see the hard days and still nights of endless toil; the great ship close reefed, with the wheel lashed down, a blazing cresset furnishing a flaring light to the workers, the cursing of the officers, the labored breathing of the men, sliding and slipping on the greasy deck, and the glare and trailing smoke of the try-works fire.

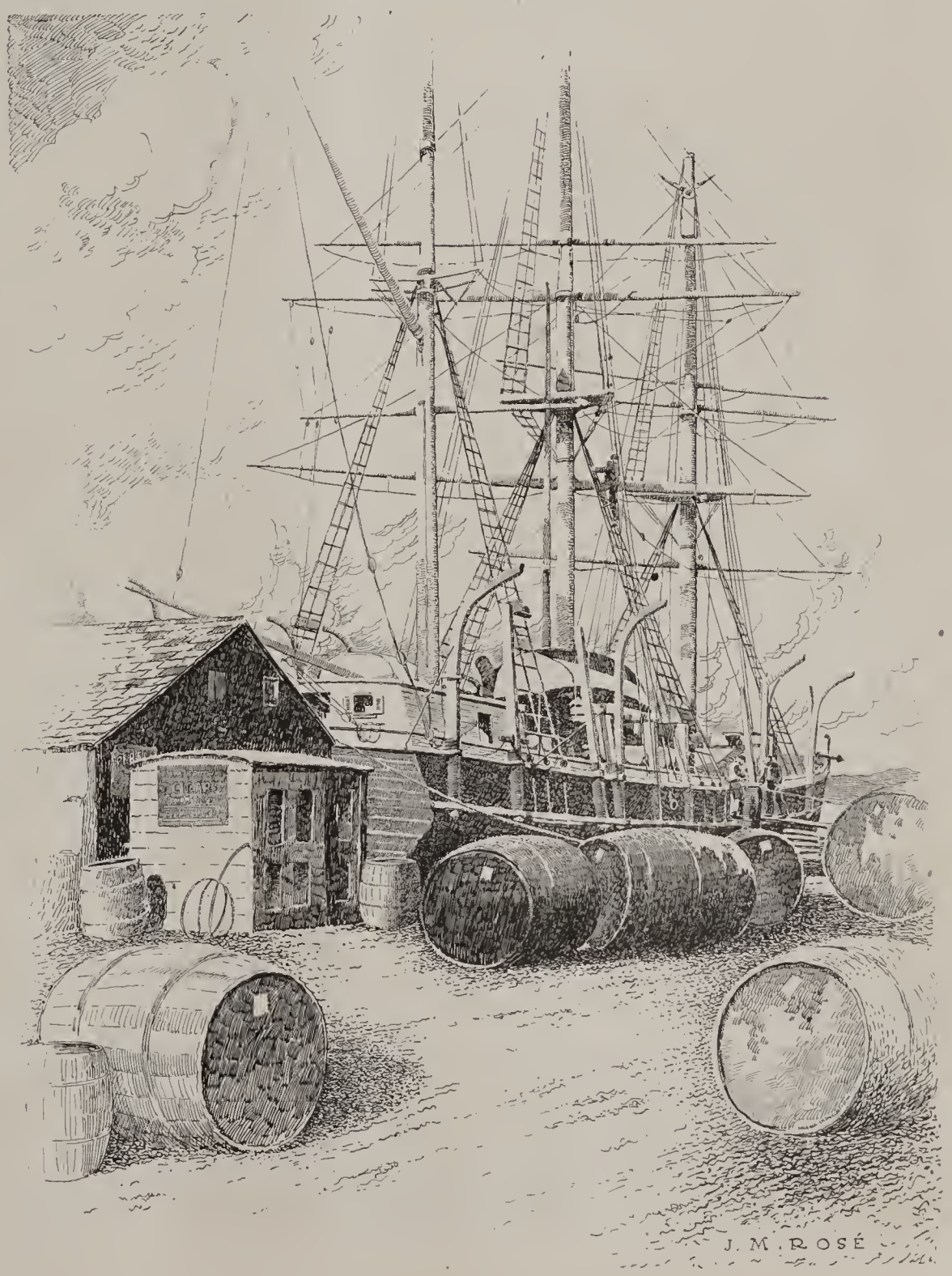
"And that reminds me," added our conductor, as he returned from a busy trip forward, but the Illustrator, rending the spell that held us, raised his hand imploringly, his eyes on his watch. Arthur Tabor waved the idea suggested aside, "If you will come up to the Dartmouth Society I will show you some relics of those days and there is a story for every one!"

I almost wept in my vexation, for we had a boat to catch that brooked no delay, and we felt, in the farewell of our New England host, a kindly pity and a solemn wonder that time should be such an all-important factor in our lives.

Now the story of the past is half the fun of collecting. Without these tales collecting is merely the acquiring of antiques and has no more interest than any ordinary purchase. Give your antiques and curios the background of romance, and they will be a perpetual source of pride and inspiration. Let every object in your collection, however humble, have its story—either yours or its. And you can learn these stories if you find dealers such as Arthur Tabor. There are Arthur Tabors by the score scattered over the country, for it takes a whimsical man to conduct a curiosity shop. Seek them out, and collecting will renew its charm for you.

I don't mean to make this a homily on collecting, but I must add one or two more pieces of advice. Read up the history of the locality in which you hunt your antiques. If you are going to New Orleans or Charlestown or Baltimore or the small New England coast towns, acquaint yourself with their past. This will give you a quicker understanding of their antiques.

Take your time in purchasing. The average antique dealer has an "asking price" and a "selling price." You may have to haggle and leave the shop and go back to haggle some more, but if you are patient and persistent the "asking price" will come down; it may even go lower than the "selling price"! In the process you will test your knowledge of values and the final owning of the antique will be given added interest because you had to struggle for it.



Rounding a shanty built of an old deck house we came upon the sturdy old denizens of the past

NIPPON *in* NEW JERSEY

The Japanese Garden on the Estate of P. D. Saklatvala, Esq., at Plainfield, N.J.

Shobu-no-to, the Iris Teahouse, is at one end of a little pond where goldfish drift indolently about under the watchful eye of a bronze crane. Through a wistaria covered pergola the path from the teahouse crosses a stone bridge to Matsu Yuma, the Pine Tree Hill

From the teahouse one looks out in one direction to the dense shade of trees, and in the other to a sunny open where water, rock and stump lend contrast to the iris and little pine trees at the right

No less a personage than Mary Pickford herself has posed in worship before the statue of Buddha, a tribute at once to the genuineness of the 220-year-old figure and to the perfect reproduction of the Japanese atmosphere

The effects obtained would indicate a genuinely old garden, although as a matter of fact the whole development is relatively recent. A bit of the curved bridge may be seen in the left background

Two antique stone Fu dogs guard a shrine hidden among dwarf rhododendrons, mountain laurel and ferns. A stone lantern and moss monkeys in the trees help give a character typical of old Nippon

CONCERNING COLLECTORS

WHENEVER I meet a collector of old, curious or rare objects, I hold him in especial regard. There is a man in whom Romance can never entirely die. He may be crusty, curt, uncivil and even miserly, but the very fact that he cares enough for ancient or unusual things to collect them proves that he has a door on some side of his heart. Sooner or later, if I find that door and knock, it is opened to me. Sooner or later if I show him I am interested in the same things, his tongue loosens, his eyes light up, he bids me enter and pours for me the wine of friendship.

Age, wealth and position—the three things that build walls around men and make them unapproachable, have little to do with collectors. Such distinctions dissolve before the glow of common interest that the mere habit of collecting engenders.

Of course, like fishermen, collectors are clannish. If you come to scoff or out of vain curiosity the door will never open. The instinct for collecting is such an intimate side that no man would dare expose it ruthlessly to the world lest it lose its charm for him.

ASK a collector how he first got interested in collecting and, nine times out of ten, he'll say he "just happened to." There is more truth than fiction in that. The beginning of most collecting is just a happenstance that can come about in as many different ways as there are types of minds. The one universal element in all collectors would seem to be a form of whimsicality, of unaccountable affections and attractions. Some men have a postage stamp mind; they are also often interested in geography. Others, like Horace Walpole, go in for china. The varieties are legion and as inexplicable as the choice of wives and husbands. No man has ever been able to give a satisfactory reason for marrying the woman he did (even Solomon was stumped by that!) nor have I met the man who could tell me exactly what it was that made him pick out and cling faithfully to his collecting specialty.

The parallel can be carried even further. For as a man gets accustomed to having a wife around and finds his curiosity growing into interest, so he gets accustomed to his hobby and becomes more and more absorbed in it. He begins to look up the history of his objects and gets chummy with the men who collect the same sort of things. From that point on it is a grand progress. He learns values, makes comparisons, studies his subjects, acquires discrimination; and eventually a day arrives when he has to choose between a box of cigars and an addition to the collection. He passes up the cigars. And thereby he becomes a confirmed collector, member of the clan; Romance flames high in him and Reverence is an added virtue.

ROMANCE and Reverence, as a collector feels them, are mostly in the past tense. To him an old chair is more than something to sit on—it was a chair that belonged to So-and-So, who lived at such-and-such a time. It is a chair that shows fine or curious taste and the infinite pains of patient craftsmanship. Its wood has a patina that only time can give. So he annexes it to his collection and shows it proudly.

Then, too, he had the romance of acquiring it. His is the last item in a pedigree that includes the maker, the men and women who have owned it from time to time, the houses it has graced, the worthy folks who have admired it, the twists and turns of fortune that made it pass from hand to hand, and finally the good luck that made it his.

It is the weighing of this past romance against the possession of a modern luxury that determines the inveterate collector. He acquires a standard of values that is purely personal and not to be measured by dollars and cents. Apart from the intrinsic value of the object he seeks is the valuation his enthusiasm places upon it. Anything is at a premium so long as he wants it.

Naturally, not all collectors go in for antiques; the curiosity and the novelty are quite as collectable, and the man who seeks them is as much a collector as the millionaire whose hobby costs him fortunes. As there are grades of men, so there are grades of collectors. One may go in for Chinese porcelains and Rembrandts, the other for valentines and painted tin trays. Yet in both burns the same ardor of Romance and Reverence. They are brothers under their hides!

TO a collector the mere act of possessing in no wise compares with the adventure of acquiring; and fishermen's tales have nothing on the tales of collectors. Yet, this is exactly what makes the game so fascinating. It also accounts for the fact that when a man has assembled a fairly good collection of any one kind of objects, he forthwith loses interest in it and begins another. It is complete when it is the beginning of something new.

Collections change hands, on the average, every ten or fifteen years. It takes about that time to assemble a good collection. Interest is then diverted to something else, and the collection put on the market and scattered. Thus the Romance is perpetuated for other collectors. So there is nothing selfish about collecting. Human interest has a saturation point which prevents selfishness.

The only sins the collector recognizes are fraud and destruction. In both of these our Teutonic enemies have proven themselves peculiarly adept. It would seem that Germany was applying her policy of frightfulness to the art and beauty of the past, for she has deliberately caused the destruction of innumerable collections, destruction that men who love beautiful things can never forget. Her passion for substitutes and cheap wares is the result of a machine-made industrialism which holds no regard for the patient work of men's hands. Yet it is to this regard that all collectors are devoted and on which all collecting is based.

THE Romance of collecting has an indestructible element in that through the exchange of antiques the heritage of the past is constantly being renewed. During the last four years the turn of fortune has forced many a fine collection into the auctioneer's hands. Happily for America, many of these collections have found a market here. This will surely have its effect. As time goes on Americans will be more a race of collectors than they have been.

Collecting is not a hobby of pioneer people. We are inclined to think of the English as the ideal collectors. They are a people of permanent homes—homes of long standing. Something of this principle is being worked out gradually here in the States—we are getting into the habit of settling down in one place, rearing a new generation in an atmosphere of permanency. The home is the basis of our national life; we have even crossed the seas to defend that home. Surely such a development, coupled with our recent opportunities, will stimulate the collecting habit. As we age and grow in national experience our material heritage will take on value and romance. It will give to collecting in America an increased impetus.

For collecting is nothing more than this—preserving the good of the past for the inspiration of the present. Collectors are men who cherish the legends of noble crafts, who keep the dust brushed from history, who perpetuate the appreciation of beauty.

THE GHOST

She'd left us then . . . forever gone . . .
The drear monotony of the rain
Crowded, with its incessant blur,
The drumming, dripping window pane . . .
Each echo was a thought of her.

The house was full of little sounds.
The red fire dwindled, spark by spark,
As daylight, stricken grey at birth,
Was gathered back into the dark
And ancient night reclaimed the earth.

Still all the room was full of her
So sweet and solemn and serene;
There was her footstool, here, her chair . . .
A book with hasty mark between . . .
A fugitive pin, dropped from her hair . . .

Was that her hand against the door
Or the wind grappling with the rain?
Was that her face that glimmered white
A moment, at the rattling pane,
And then drew back into the night?

—HARRY KEMP.

Gillies

STONE *and the* SEMBLANCE *of* AGE

Americans have become so accustomed to getting immediate effects that even our architecture has been obliged to accomplish in a short time that which heretofore only age used to give. Here is a Colonial house, recently built—the residence of Francis L. Hine, Esq., on Long Island. The architecture required a semblance of age. Therefore, in building up these terrace steps and path, the architects built the steps up dry and laid the path in broken slabs. The nature of the stone and the nature of its treatment brought the desired effect. The architects were Walker & Gillette

QUAINT COLOR PRINTS *of* THE VICTORIAN AGE

The Products of the Ingenious George Baxter Now Eagerly Sought by Collectors

GARDNER TEALL

Illustrations by courtesy of Mr. George J. Beyer and from the author's collection

WHO does not love the color-books of Randolph Caldecott, Kate Greenaway and Walter Crane?

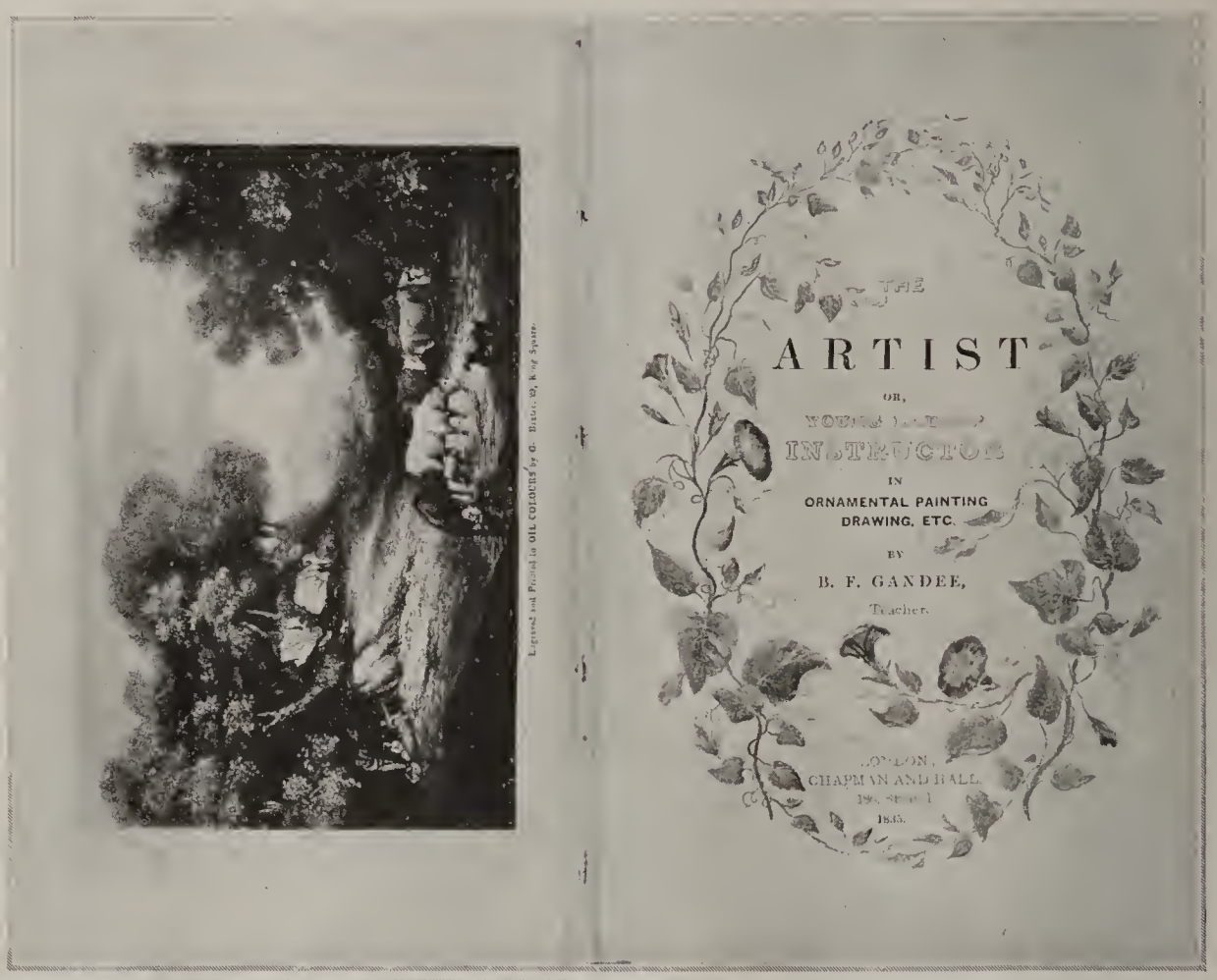
True, their original editions were late Victorian, in point of time, but so lovely and interesting were these beloved volumes of our mother's nursery days that their popularity carried them over into our own and they still live for our children in perennial freshness.

Occasionally those first editions may discover themselves in out-of-the-way bookshops. When they do, they are irresistible! But how few of us know the story of their immediate ancestors, the Baxter prints!

The Baxter Heritage

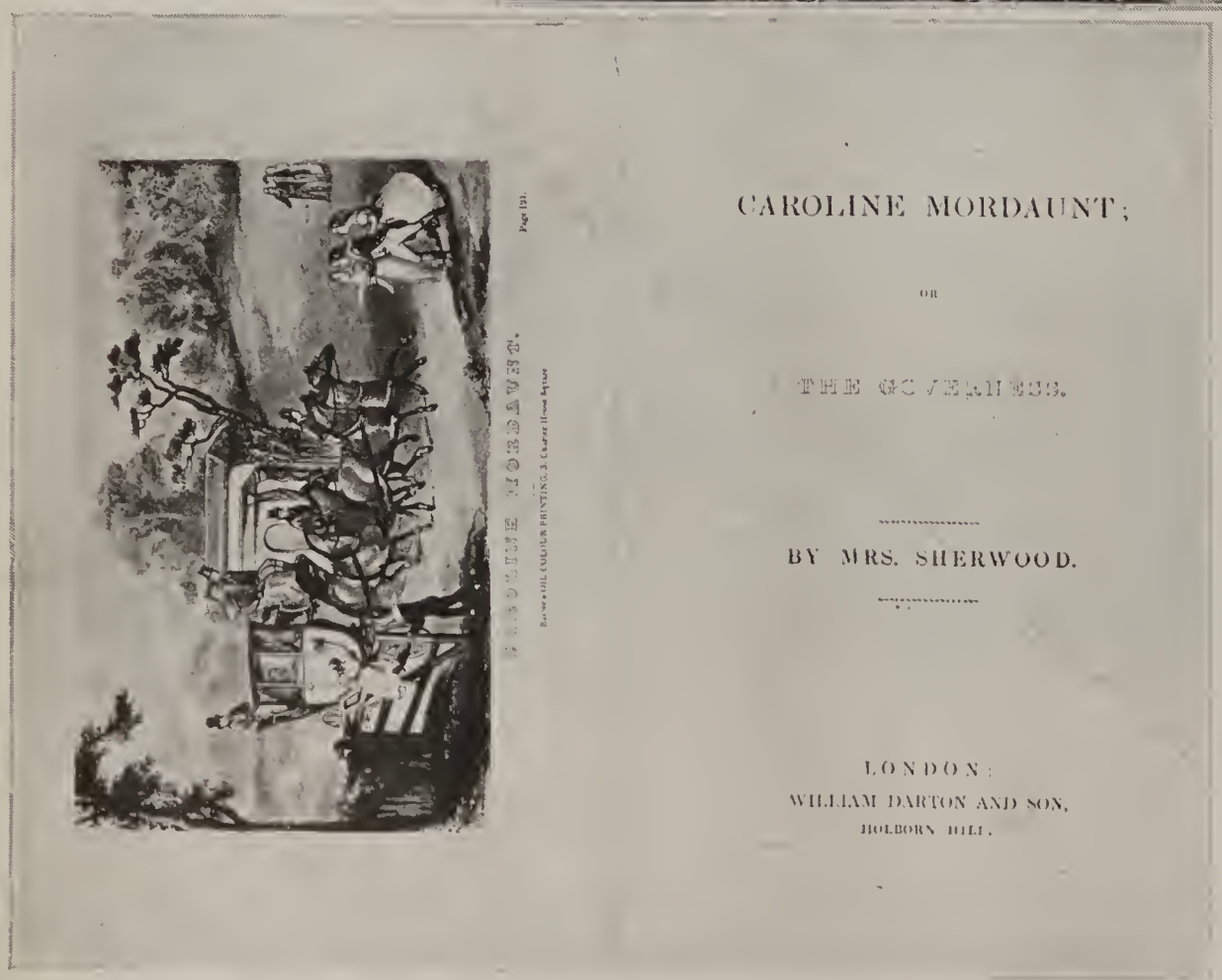
The very process of printing in colors employed by the famous printer of the Caldecott, Greenaway and Crane books,—Edmund Evans of London,—was a heritage from the early Victorian color-printer George Baxter, whose products were the marvel and delight not only of the children of the mid-third of the 19th Century, but of their elders as well, for George Baxter's process color-prints were by no means confined to juvenile interest.

Nearly every shelf of old books of the cosy family sort, which still repose in the old bookcases where their original owners placed them, will reveal examples of this fascinating art which the ingenuity of George Baxter developed as an added achievement to the peaceful arts of a glorious reign.



Frontispiece and title page by George Baxter of a rare little volume, "The Artist or Young Ladies' Instructor" by B. T. Gandee, 1835

"Chimborazo", a Baxter print illustrating an 1850 *edition of Humboldt's "Views of Nature." The impressions of this plate have variations*



Frontispiece by Baxter and title page of "Caroline Mordaunt, or The Governess," published by William Darton & Son, London, 1835

Perhaps, dear reader, you too have a shelf of old books in your house, or shelves where the crowding in of new ones has not relegated the old-fashioned volumes to the oblivion of an unintellectual attic. Well then, lose not a minute in searching their pages to find if they contain certain color illustrations bearing the magic legend "Designed, Engraved and Printed by G. Baxter, Patentee of Oil Colour Printing, Patriot Office, London," or, "Drawn and Engraved by G. Baxter, 3 Charterhouse Square," or, "Printed in Oil Colours by G. Baxter," or other variations that indicate Baxter's responsibility for their production.

Many of these book-illustrations are miniature in size. Do not pass them with a careless glance! Ah, I told you so! One has only to do them the justice of scrutiny to become slave to their charm. What have we had before (or since) that quite take their place? Neither the lithograph nor the modern photographic color reproductions. The closer you look at a Baxter print the lovelier it is. One cannot say that of our present-day color-work, in so far as its *processes* are concerned.

The Baxter Process

The Baxter print in its earlier form was produced by the over-impressions of numerous

"The Belle of the Village," a Baxter print appearing on a sheet of music, "Belle of the Village Valse," 1854. Over ten blocks were used in making this print

"Queen Victoria at the House of Lords," a Baxter print that stands as an achievement of color printing. In normal times a good copy at public sale would fetch $250

From a painting by Hallé, Baxter made his print "The First Lesson." It required a dozen blocks to print and was issued in 1855. Original printing is quite valuable

wood blocks engraved for the separate colors. Copper plates, steel-faced were used as key-plates in later work. Many of the Baxter prints required some twenty-four blocks to produce them, while even the simplest generally required not less than ten. The prints were all printed on hand-presses. Philip Gilbert Hamerton in "Etchings and Etchers" remarked, "Readers may think that Processes do not concern them. . . . But the truth is, that 'Processes' concern every one who cares about art, or even talks about it. No one can speak with justice of the merits of any artist unless he clearly understands, and always takes into consideration, the technical conditions under which the artist has worked. . . . No one who is aware how closely the nature of Processes is involved in all that is best and highest in the Fine Arts can think of the general ignorance of them without regret, and a desire to help in removing them."

From 1830 to 1836 Baxter used wood-engraved blocks entirely for his prints. In 1836, or thereabouts, he added, as a primal color, a tint impression from a steel-faced copper plate. This first, or key-plate, was printed in black, brown or purple. Superimposed on this were impressions from various blocks in turn until the whole was "built up" and finally "knit together" by the impression from the last block. Throughout the process each color was allowed thoroughly to dry in turn. The registration, that is to say, the nicety with which the colors exactly fit into their places, awakens admiration and wonderment even in our own day. The colors, too, were chosen with reference to their durability.

In 1837 Chapman & Hall published a small quarto "Pictorial Album or Cabinet of Paintings" by Baxter, in the preface to which is Baxter's own reference to his process as follows: "The first impression, forming a ground, is from a steel plate, and above this ground is usually a neutral tint, the positive colours are impressed from as many wood blocks as there are distinctive tints in the picture . . . the very tint of the paper upon which each initiative painting appears to be mounted is communicated from a smooth plate of copper, which receives the colour and is printed in the same manner as a wood block."

A Genius for Supervision

Probably the real "secret" of Baxter's process lay in his unflagging and conscientious personal attention to every step of the work in progress. It was this vigilant and constructive supervision combined with his own artistic resources that enabled him to produce these exquisite works of distinction that have come to be so dear to the heart of the collector. Baxter is believed to have ground and to have mixed his own colors. His knowledge of engraving was gained through practical experience in the actual art. He was also a fine judge of the suitability of various papers for the results he had in mind. Even then his genius seemed to find him successful with surfaces and qualities that completely baffled the skill of those who also tried his methods. Baxter was never content to let "well-enough" alone. Constantly he improved his plates and blocks.

The Miracle of the Patent

That Baxter was a genius no one will gainsay. Who else but a genius could have produced a Royal Patent for what was, after all, hardly a thing that would have been given protection to another, since Baxter's "Process" seemed nothing new except in its *results!* Many predecessors of Baxter had produced color-prints from superimposed wood-engraved

(*Continued on page 52*)

"First Impressions," an unsigned print about which there has been considerable dispute as to its producer. It was probably a very late print by Baxter

The facing and panel over the dining room fireplace are old blue and white Dutch tiles. All of the woodwork, including the floors, is stained a quiet shade of brown and the walls are left in the natural rough plaster. The ceiling is cypress with wide matched boards in emulation of a Flemish interior

ROOMS IN THE RESIDENCE OF JOHN FORBES PERKINS, *Esq.*, MILTON, MASS.

Heavy adzed cypress timbers support the living room ceiling. Floors, doors and finish around the fireplace are oak. Caen stone has been used for facing the fireplace. The architectural background of the room contrasts well with the bright colored tapestries, chair cushions and the deeper tones of the old furniture

In creating the dining room the architect and owner had the advantage of an excellent collection of antiques. They made a room in which these would fit harmoniously. In following Flemish prototypes, shelves were put up for pewter and glassware, a bowed closet was set in the wall, and rugs and hangings were kept simple

A COUNTRY RESIDENCE OF DISTINCTION

RIPLEY *and* Le BOUTELLIER, *Architects*

Photographs by Buckly

Possessions plus taste will make a beautiful room. Either one alone will not. In this case the owner had several good pieces of furniture, tapestry and objets d'art. The architect collaborated in making the background. The result was a comfortable room in good taste, a room of fine feeling and distinction

THE USES, CHOICE *and* PLANTING *of* EVERGREENS

A Summing Up of the General Principles Which Spell Success

ELIZABETH LEONARD STRANG

AS an adornment to the exterior of the home evergreens are in a class by themselves. No other plants have such a variety of form and texture or give more pleasure throughout the entire year. They are attractive alike when clothed in the fresh beauty of their tender summer growth, and when robed in the rich dignity of their dark winter foliage. If intelligently selected and carefully set out under favorable conditions they are abundantly worthy of the highest rank in planting materials.

From an artistic standpoint the keynote of successful evergreen planting is simplicity. The free use in large mass of varieties indigenous to the locality, such as hemlocks, pines or cedars, is more beautiful and much more effective in proportion to the cost than small beds filled with mixtures. From this it is not to be inferred that the rarer kinds are never to be used, but they should be planted alone or in combinations of only two or three varieties, without violent contrasts of color or form.

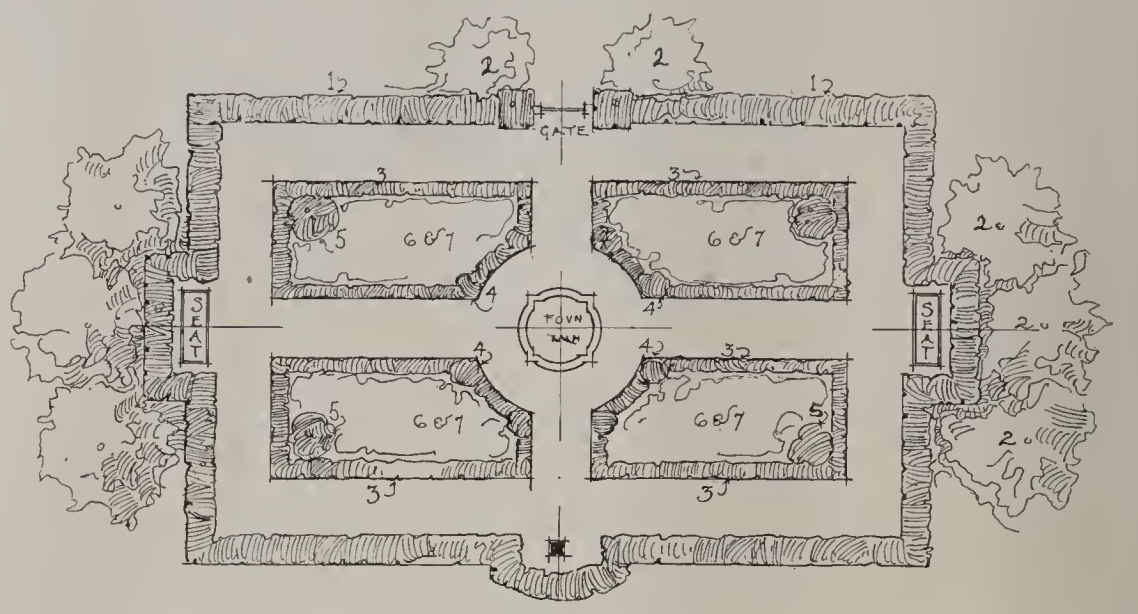
Some of the most important uses of evergreens are as follows:

For Foundation and Entrance

Foundation Planting: Because of their cheerful aspect in winter, evergreens should be much in evidence in the immediate vicinity of the house. When planted as a foil to architecture, two or at the most three kinds are sufficient for each composition—tall specimens or groups to break bare walls and corners, and lower, more spreading varieties beneath the windows or flanking the entrance.

The determination of the proper elevations for the planting is of first importance. It is best, in planning, to make a sketch showing the relative heights desired, which may be filled in with varieties suited to the exposure. Hemlocks and American or Japanese yews thrive in the shade, and cedars, junipers and Mugho pines do best in the sun. The broad-leaved evergreens, such as rhododendron hybrids, laurel, *Azalea amœna* and leucothoe, are all suitable for contrasting with the evergreens, but with the exception of the *Andromeda floribunda* burn quite badly if exposed to the winter sun.

Where only a low planting is desired, the climbing evergreen evonymus can be trained to form a dense, bushy ground cover 1′ or 2′ high. *Pachysandra terminalis* is another evergreen plant useful for covering the bare soil at the front of the beds while the evergreens are becoming established. If the plants are cut back to the ground at the time of setting out they will quickly form a thick mat of foliage 1′ high. Otherwise they are extremely slow in establishing themselves.



PLANTING LIST FOR A FORMAL GARDEN OF EVERGREENS

		Quantity	Distance Apart	Height	Price
1.	*Tsuga canadensis*, American hemlock	63 plants	2½′	2½′–3′	$115.00 per c
2.	*Picea orientalis*, Oriental spruce	8 plants	8′–10′	2½′–3′	2.50 each
				5′–6′	7.50 each
or	*Pinus nigra Austriaca*, Austrian pine	8 plants	8′–10′	2½′–3′	1.50 each
				6′–7′	7.50 each
3.	*Thuya occidentalis* var. *globosa*, Globe arborvitae	180 plants	1′	15″–18″	100.00 per c
or	*Taxus cuspidata* var. *brevifolia*, Dwarf Japanese yew	180 plants	1′	12″–15″	150.00 per c
4.	*Juniperus communis* var. *Suecica* Swedish juniper	8 plants	....	2½′–3′	18.50 per c
				4′–4½′	42.50 per x
5.	*Thuya occidentalis* var. *Verva eneana*, Bushy arborvitae	4 plants	....	5½′–6′	3.50 each
or	*Retinospora obtusa* var. *nana Japan cypress*	4 plants	....	3′ specimens	7.50 each
6.	Turf, or total of 20 plants for each bed averaging 2½′ feet apart to allow room for bulbs of *Juniperus Sabina* var. *cupressifolia*, Prostrate juniper		2′	10″–12″	16.00 per x
	Taxus cuspidata var. *repandens*, Spreading Japanese yew		2′	1½′	18.50 per x
	Daphne cneorum, Garland flower (broad-leaved evergreen)		12″	2 year size	6.00 per x
7.	*Cotoneaster horizontalis*, Large yellow trumpet narcissus in quantities		18″	12″–15″	6.00 per x

Choice deciduous trees like *Magnolia stellata,* flowering dogwood, or tree lilac, and shapely shrubs of good foliage like snowberry, honeysuckle, or *Deutzia Lemoinei,* may be used to break the stiffness of an all-evergreen planting or to furnish immediate height. However, the house should never be entirely surrounded by billows of foliage. In some places there should be no planting, or vines like Boston ivy, Hall's evergreen honeysuckle, *Evonymus radicans* var. *vegetus* (the broad-leaved kind), the climbing hydrangea (*Schizofragma hydrangeoides*), or English ivy if not exposed to the winter sun, are all attractive climbers for combination with evergreens.

Entrance Planting: Next to foundations, entrances are the most commonly seen planted with mixtures of evergreens. Far better to plant the piers with the climbing evonymus, to shut off the street with a massing of soft pines or hemlocks or accentuative cedars, faced down with some medium-sized shrub of attractive foliage and winter twig texture like *Spiræa Van Houttei;* on the outside of the wall to scatter a few native shrubs like wild roses, amelanchier or choke berry, than to crowd the recesses of the piers.

The Austrian pine is one of the few evergreens which will thrive in poor soil and under unfavorable conditions. Here it is well used as a screen

Formal Plantings

Formal Uses of Evergreens: In the formal garden evergreens are truly in their happiest element, for their dignity and solidity lend themselves admirably to an architectural treatment. Under favorable conditions of soil and moisture, hedges of clipped hemlock may be grown to a size and perfection to rival the famous yews of old England. I have seen such hedges in Vermont from 12′ to 15′ high and 6′ through, presenting a solid wall of living green. Their only fault is a slight tendency to become thin at the base, which may be corrected

As a combination screen and background planting, red cedars are effective. As they grow larger they may be faced down with bushier growths

by filling in with smaller plant groups.

Within the garden itself, ball-shaped or pointed specimens of the rarer evergreens may be used to accent the corners and focal points of the design. *Retinospora obtusa nana* or the upright Japanese yews have good form and excellent dark green color. Where a lighter green is desired, the various kinds of arborvitæ are very satisfactory.

If box is of doubtful hardiness, dwarf Japanese yews or globe arborvitæ may be used to edge the beds, and are easily kept down to about 18″ in height.

As a background for the larger architectural features, the dense, dark foliage of the oriental spruce may be effectively placed outside the garden boundaries.

An interesting treatment for the evergreen garden shown in the plan would be to fill the beds with dwarf Chinese junipers, the spreading Japanese yew, *Daphne cneorum*, cotoneaster, and hybrid azaleas, between which in early spring there appear clumps of yellow daffodils and tulips in striking contrast to the rich green. This is the ideal type of formal garden for the place which is occupied only in winter and early spring. If, as sometimes happens, the family stays in town for the summer, lilies, ferns, and tuberous begonias may replace the bulbs.

Hedges, Windbreaks, Screens and Specimens: The uses for the larger evergreens are many. Hedges of white pine and hemlock, though beautiful if allowed to grow naturally, are equally successful if clipped, and form excellent partitions for shutting out the drying lawn, vegetable garden or service yard. Such hedges require 4′ or 5′ in width, however, so that in a limited space closely planted red cedars are preferable. Their slight tendency to sparseness may be corrected by shearing off the tips of the branches in early summer.

White pines planted in groves from 6′ to 8′ apart will quickly shut out a disagreeable view. In regions where they are plentiful specimens as tall as 15′ may be dug in late summer, placed on a wagon with abundance of soil and wet burlap to prevent exposure of the roots, and replanted at once in their new position.

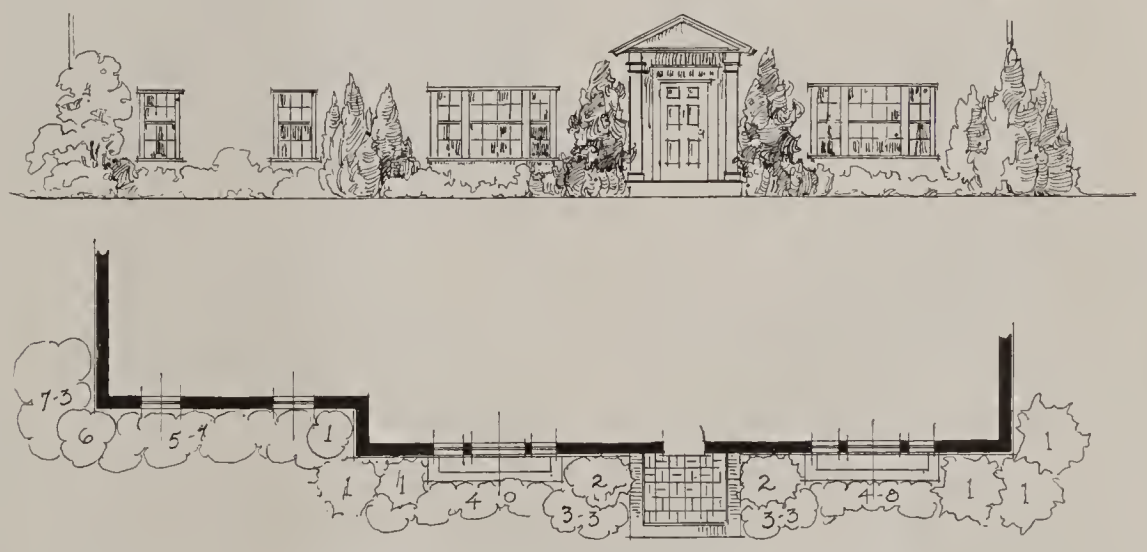
Cedar and Spruce

Owing to their tap-roots, cedars are collected with difficulty when 3′ or 4′ high, but larger trees may be moved with comparative safety, as their root systems become more developed. Nursery specimens are, of course, transplanted several times when young, so there is little danger in moving them at any stage of their growth.

The most successful windbreaks are of spruce, but they must have plenty of room, a double row staggered or zigzag from 15′ to 20′ apart being the best arrangement. The Canada and Norway spruces are the least expensive varieties for this purpose, though the oriental spruces are the most attractive.

The light blue-greens of the Colorado spruce and the silver fir, so universally planted as specimens, must be carefully placed. The cool gray-green foliage of the snowberry or bush

(*Continued on page* 48)

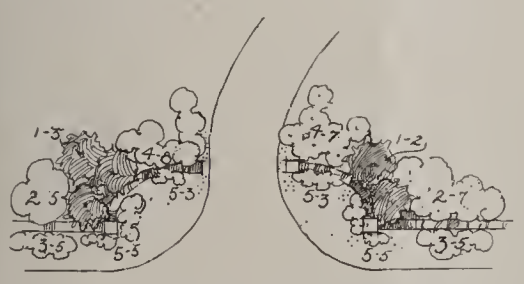


PLANTING LIST FOR HOUSE FOUNDATIONS
SHADE

		Quantity	Distance Apart	Height	Price
1.	*Tsuga canadensis*, American hemlock	6 plants	4′	2½′–3′ 7′–8′	$ 1.75 each 10.00 each
2.	*Thuya occidentalis* var. *pyramidalis*, Pyramidal arborvitae, bushy specimens (sun or shade)	2 plants	....	3½′–4′ 8′–10′	3.00 each 7.50 each
3.	*Taxus canadensis*, American yew	6 plants	2′	18″ spread	1.50 each
4.	*Kalmia latifolia*, Mountain laurel	18 plants	2′	2½′ clumps	2.50 each
5.	*Symphoricarpos racemosus*, Snowberry	7 plants	3′	2′–3′	.35 each
6.	*Cornus florida*, Flowering dogwood	1 plant	....	3½′–4′ 8′–10′	1.00 each 5.00 each
7.	*Viburnum dentatum*, Arrow-wood	3 plants	4′	4′–5′	.75 each

ALTERNATIVE LIST FOR SUN

		Quantity	Distance Apart	Height	Price
1.	*Juniperus virginiana*, Red cedar	6 plants	4′	3′–3½′ 7′–8′ 8′–9′	$2.50 each 7.50 each 10.00 each
or	*Thuya occidentalis* var. *pyramidalis*, Pyramidal arborvitae	6 plants	4′	3′–3½′ 7′–8′ 8′–9′	1.25 each 6.00 each 7.50–10.00 ea.
2.	*Thuya occidentalis* var. *Vervaeneana*, Bushy arborvitae	2 plants	....	2′–2½′ 7′–8′	1.00 each 7.50 each
3.	*Juniperus chinensis* var. *Pfitzeriana*, Upright Chinese juniper	6 plants	2′	2′–2½′	3.50 each
or	*Pinus montana* var. *Mughus*, Mugho pine	6 plants	2′	M12″–15″ (spread) M20″–24″ (spread)	1.00 each 2.50 each
4.	*Andromeda floribunda*, Lily-of-the-valley shrub	18 plants	2′	10″–12″ 22″–24″	1.50 each 3.50 each
5.	*Deutzia Lemoinei*, Lemoine's deutzia	7 plants	3′	2′–3′ 4′–5′	.35 each .75 each
6.	*Syringa vulgaris* var. *alba*, Common white lilac	1 plant	....	2′–2½′ 4′–8′	.50 each
	Viburnum opulus, High bush cranberry	3 plants	4′	(clumps) 4′–5′	5.00 each .60 each



PLANTING LIST FOR AN ENTRANCE GATE

	Quantity	Distance Apart	Height	Price
1. *Tsuga canadensis*, American hemlock	5 plants	3′	4½–5′	$4.00 each
2. *Amelanchier canadensis*, Shad bush	12 plants	4′	5′–6′	1.00 each
3. *Aronia arbutifolia*, Chokeberry	10 plants	3′	1½–2′	4.00 per x
4. *Spiraea Van Houttei*, VanHoutte's spirea	15 plants	3′	3′–3½′	4.00 per x
5. *Evonymus radicans* var. *vegetus*, Broad leaved climbing evonymus	15 plants	2′	2 yr. size	1.50 per x

Gillies

The house is an extended balanced structure of the classic Colonial type executed in brick. The wings flank a "pediment-and-portico" entrance, ending at one side in a broad enclosed porch, and on the other in service quarters

From the house on this side the lawn stretches down to the gardens and thence to the Sound. This view of the entrance is taken from the garden. A judicious use of wrought iron balconies lends color to the portico façade

Variety is given the south terrace side of the house by indented units with wide overhanging eaves and an indented arched door. Interesting shadow play results. The house is painted straw color with green blinds and white trim

A decorative window group is found at one end —a stairs arched window flanked by small windows. Below is a one-story passage with an entrance porch leading to the south terrace shown opposite. The roof lines are unusual

The entrance driveway reaches the house by one end of a wing. It is unostentatious and simple. The house has been placed to command a view of the Sound which can be had from three sides

THE RESIDENCE *of* FRANCIS L. HINE, Esq.

LATTINGTON ROAD
LONG ISLAND

Walker & Gillete, Architects

The value of Colonial work lies in the perfection of its details. That very perfection accounts for the architectural success of this entrance porch. Its lines, scale and setting are happily chosen

Much of the character of such a house depends on its surroundings—the stretches of lawn, the immediate foundation plantings and the trees, to the shadows of which the beauty of the lawn is largely due

A memorial sampler used as firescreen. Embroidered by Lucy Gould in 1803

SAMPLERS *and* NEEDLEWORK *of the* AMERICAN COLONIAL DAYS

Their Designs and Inscriptions Record Their Own History and Guide the Collector in Her Choice

M. H. NORTHEND

THE revival of old-time cross stitch and the coming into vogue of the 20th Century sampler worked out to meet modern themes has brought into the limelight many hidden bits of 17th Century needlework, much of which is exquisite in design and workmanship. The origin of this movement can be traced back for more than two hundred and fifty years. We can well imagine the worker of these dainty stitches becoming fascinated in her handiwork as from the Orient, France, Italy and Spain trophies were sent to her relating to important events in the wars.

The purely pictorial embroidery generally represents outdoor scenes or figures. This example is in the original maple frame

A firescreen sampler once in the possession of President John Quincy Adams

Samplers as Pictures

When our country was young many of these specimens were hung on parlor walls together with heraldic coats of arms. In those days pictures were a rarity, needlework taking their place, exhibited proudly as specimens of the worker's skill. Printing being expensive, many of these samplers were designed with mottoes and memorials of important events. This gives them a definite place in history.

To the collector they are a never-ending source of delight. They picture the educational austerity of Colonial days. In these faded, almost illegible records of the past, we find quaint and lugubrious verses almost as gruesome as those shown on the headstones in old burying grounds.

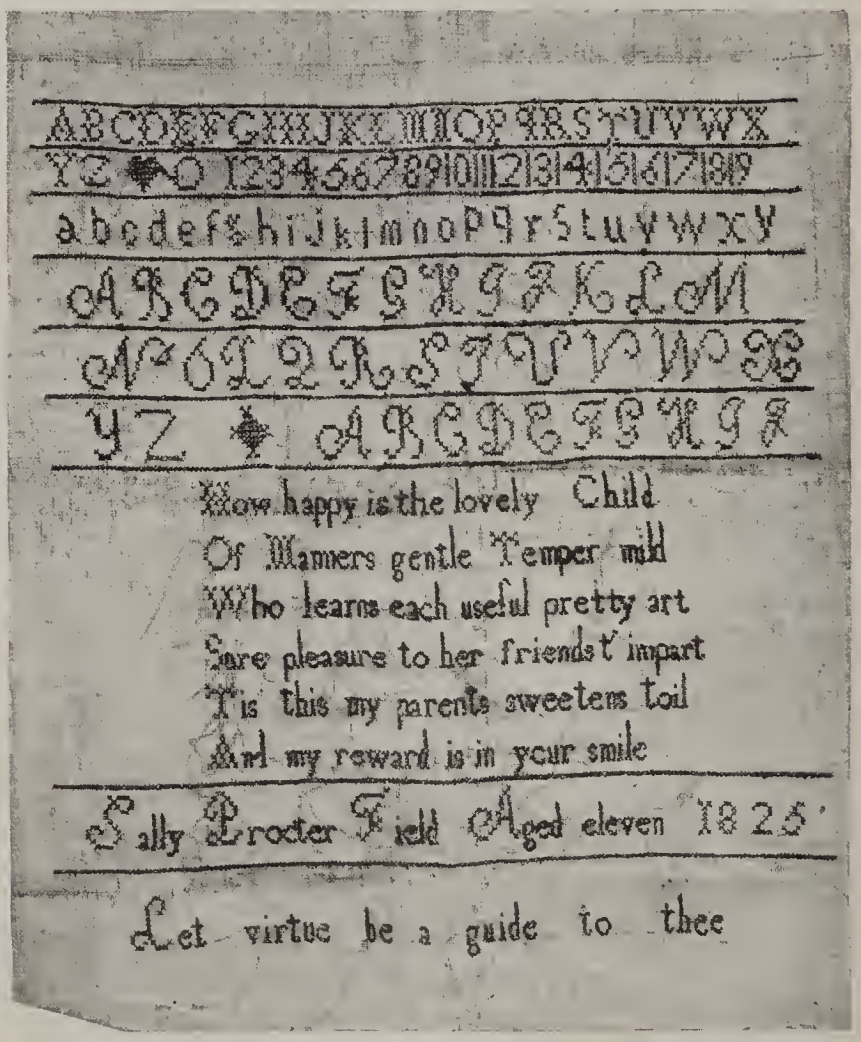
The working of a sampler was by no means a thing to be entered upon lightly, since it was designed to be passed down to posterity as the proof of the ability of its maker. Often were they wrought by clever and skillful women who took great care and used discriminating taste in their formation.

Our grand dames were noted needlewomen. The art was taught in school, it being considered as much a part of education as the three "R's," and one afternoon each week was set apart for instructing both boys and girls in the craft. It was not a fad, but a necessity. In those days both men and women wore hand-embroidered trimmings. This took the form of ruffled shirts that showed copious embroidery and curious stitches with open seams, the designs being copied from samplers, for books of design were scarce and families had to preserve them on samplers.

Personal adornment was not the only thing that demanded its use for there was linen to be marked and numbered for identification. The task was assigned to expert needlewomen, and it was this that produced the ornamental letters such as we frequently find on old-time samplers.

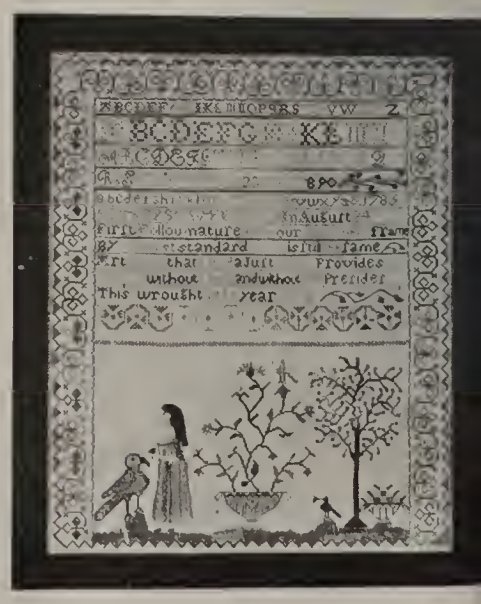
Sampler Shapes

The shape varied, being either square or oblong, for the looms of the 17th Century produced very narrow widths of linen. These were used either bleached or unbleached as the worker desired. They differed in firmness, ranging from the coarse canvas-like material to a fine, closely woven texture resembling pillow case linen. About 1725 broader linen came into vogue, thus giving greater scope for originality, and towards the end of the 18th Century, was replaced by an ugly moth-attracting



Sally Proctor Field, aged eleven, embroidered her sampler at the Dames School in Salem. It is a typical sampler with the edifying admonition at the bottom which marks the work of this period

A large sampler worked by Clarissa Emmerton, aged 14. Bless her! She did beautiful work on the border



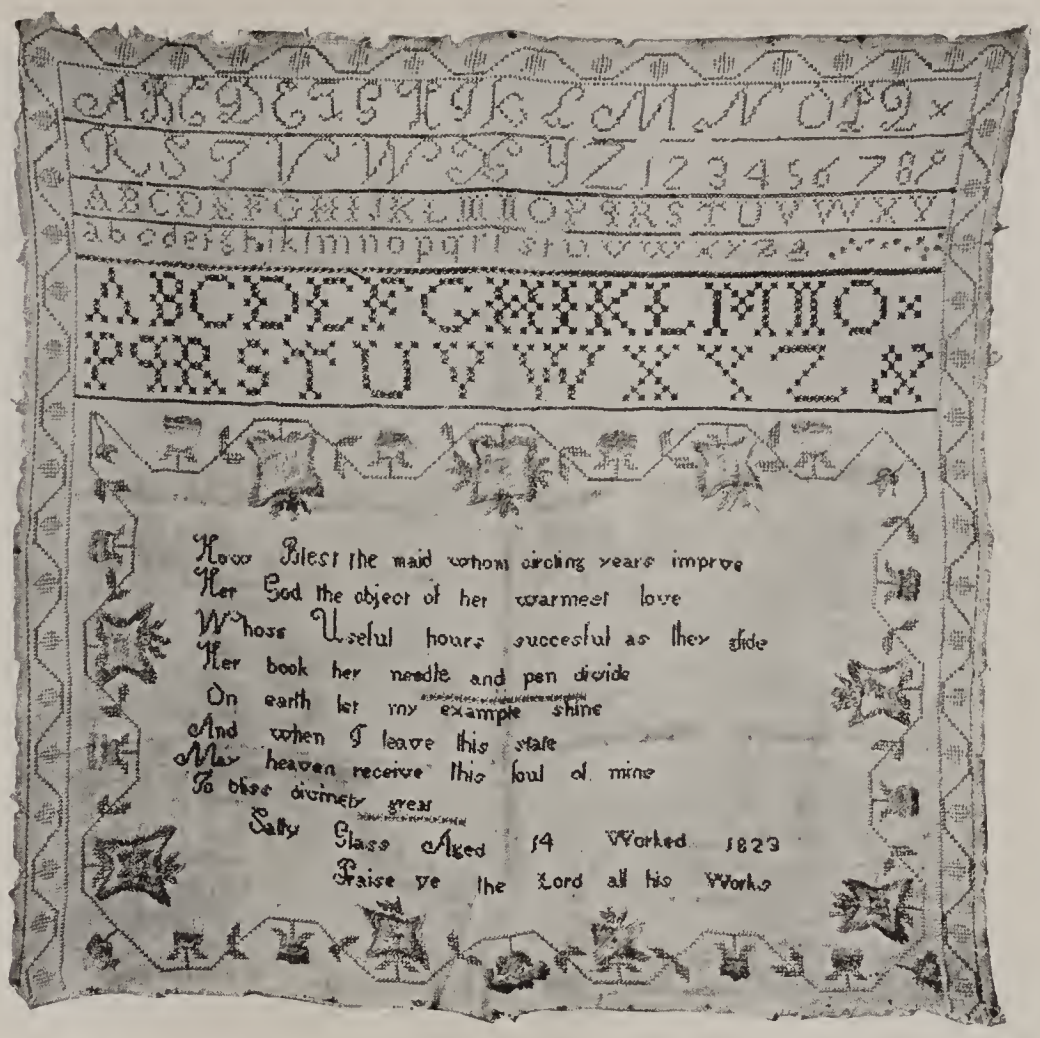
Betsy Sawyer in 1798 finished her stint, embroidering a quaint lady with birds which look remarkably futuristic

material commonly known as tammy cloth, bolling cloth, and sampler canvas.

The Stitches

The stitches used are cross stitch, tent, and bird's eye, while for borders, satin stitch and French knots were used, as they made less angular outlines in floral design. The oldest samplers show linen thread only, while silk and wool were used later on. Perhaps the most interesting stitch was known as cushion stitch, for the reason it was first used in embroidering church kneeling cushions. This must not be confused with the tapestry or goeblin stitch. In 1784 double cross stitch was used, also laid stitch as some baskets on a sampler dated 1818 will show.

The designs were not English but gathered from every part of the globe. For the first one hundred and fifty years these were carefully followed out, the colors being soft shades of green, pink, blue and brown. Then the workers began to fashion their own thoughts on canvas, using more brilliantly colored silks.



Sally Glass, a student at the Dames School in Salem, showed her proficiency in a sampler with the alphabet, a verse, an elevating injunction to praise the Lord, all of which is enclosed in a decorative border

To Determine Age

The age may be determined by knowledge of the designs and ornaments used at certain periods. The earliest were merely records of different stitches used in embroidering, to be enlarged later by those designed for use and beauty. These were signed and dated, mottoes and texts being introduced later and afterwards verses. Then came the precept worked on canvas with a border. The most common ornamentations were the rose, carnation and wild strawberry. The last is so common that in an exhibit in a small New England town out of thirty shown twelve bore the strawberry vine either as border or dividing line between alphabet and inscription.

In the earlier Georgian period we find deep red and green used, while at the commence-

(*Continued on page* 48)

The memorial sampler, while not so common, represents a development in the combination of embroidery and prints. George and Martha Washington are shown in the urns

A needlework picture done after a Bartelozzi engraving is finely executed. The colors are brilliant. The glass of the frame is painted black with gilt decorations at the corners of the frame

Originally the possession of President John Quincy Adams, this embroidered picture is a sample of petit point embroidery, a rare style of sampler

The material is satin and the flowers are worked in natural colors of silk. Black painted glass sets off the picture. It was used originally as a firescreen

A needlework "mourning piece", embroidered by Eliza Gould, laments the passing of George and Martha. The inserts are colored "Doolittle" engravings

OLD *and* NEW DOORS *in* PHILADELPHIA HOMES

Lights over the door and on the sides give the Colonial entrance an interesting silhouette from within. The top panes are known as fan lights or sunbursts

Philadelphia is recognized as an architectural center both of the past and present. The Germantown hood on this residence, for example, is a distinguishing detail of Colonial Philadelphia architecture. A distinctive note is given by the stone jars

A trellised gate repeats the curve of the entrance hood. Boxwood borders the front lawn. The terrace and walls are of red brick relieved by trellises

The fan light window, plain panel door and semi-circular door step of brick were first found at Stenton and are now copied in modern works. Philip Dyre, architect

A splendid study in contrasts is found in the residence of Harry Harrison, Esq., at St. Davids. It opens on a wide circling drive and is flanked with evergreens silhouetted against whitewashed walls

Middle Georgian influence is evidenced in this entrance with its semi-circular step approaching the terrace, its ornately carved over-door and the Palladian window above. Mellor & Meigs, architects

One stumbles on some interesting old doorways of erstwhile city homes in various stages of decay, such as the one to the left. The steps and hood are an unusual combination

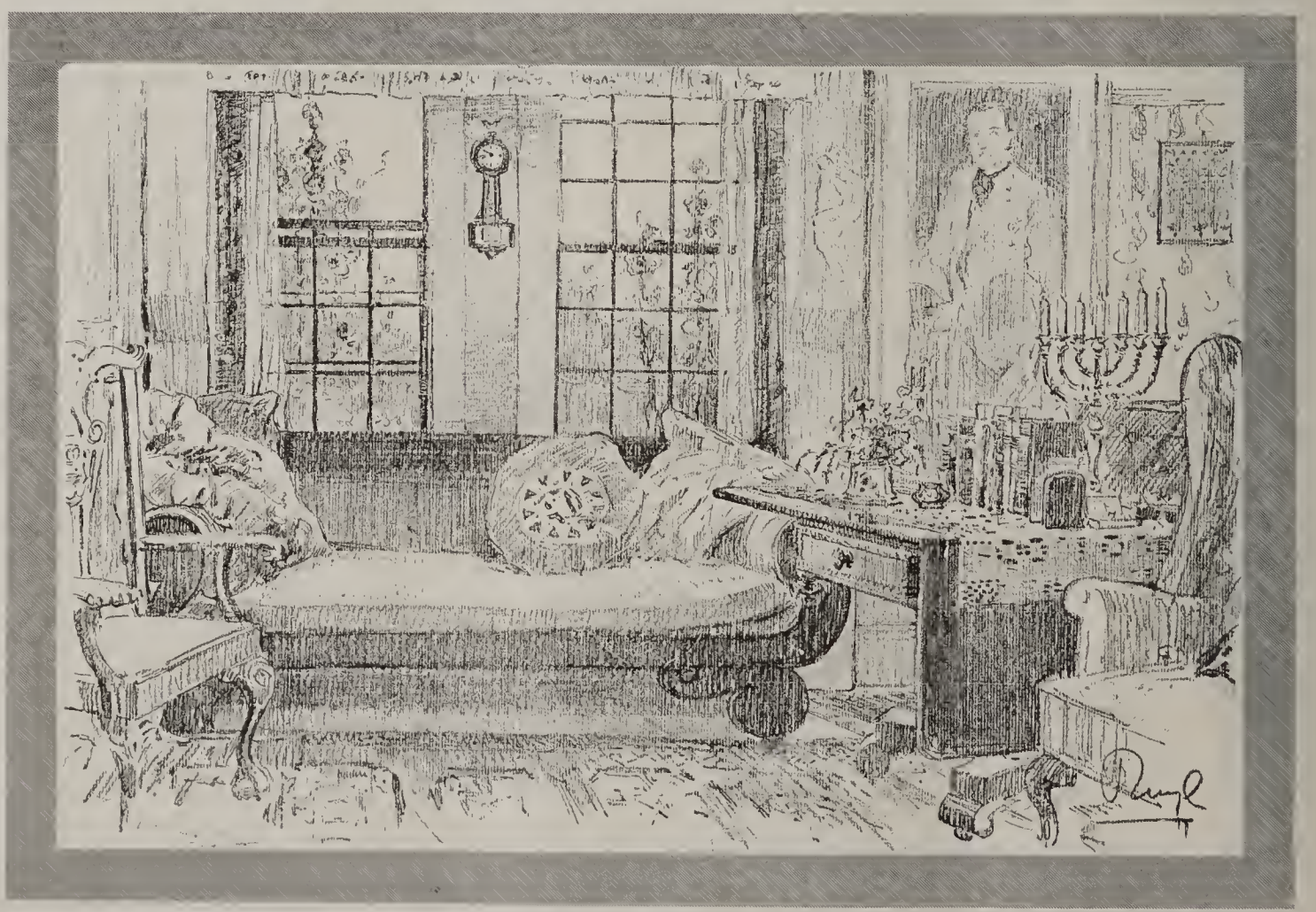
The doorway in the residence of the Hon. Philander C. Knox at Valley Forge is a fine example of Colonial work, with its fan light, pediment and flanking box trees

A bedroom is on the ground floor off the hallway. The rough ceiling beams are exposed and against them is contrasted the white woodwork of doors and windows. A cavernous fireplace is on one side. The bed is a low four poster with an embroidered cover. Samplers and sketches hang on the walls

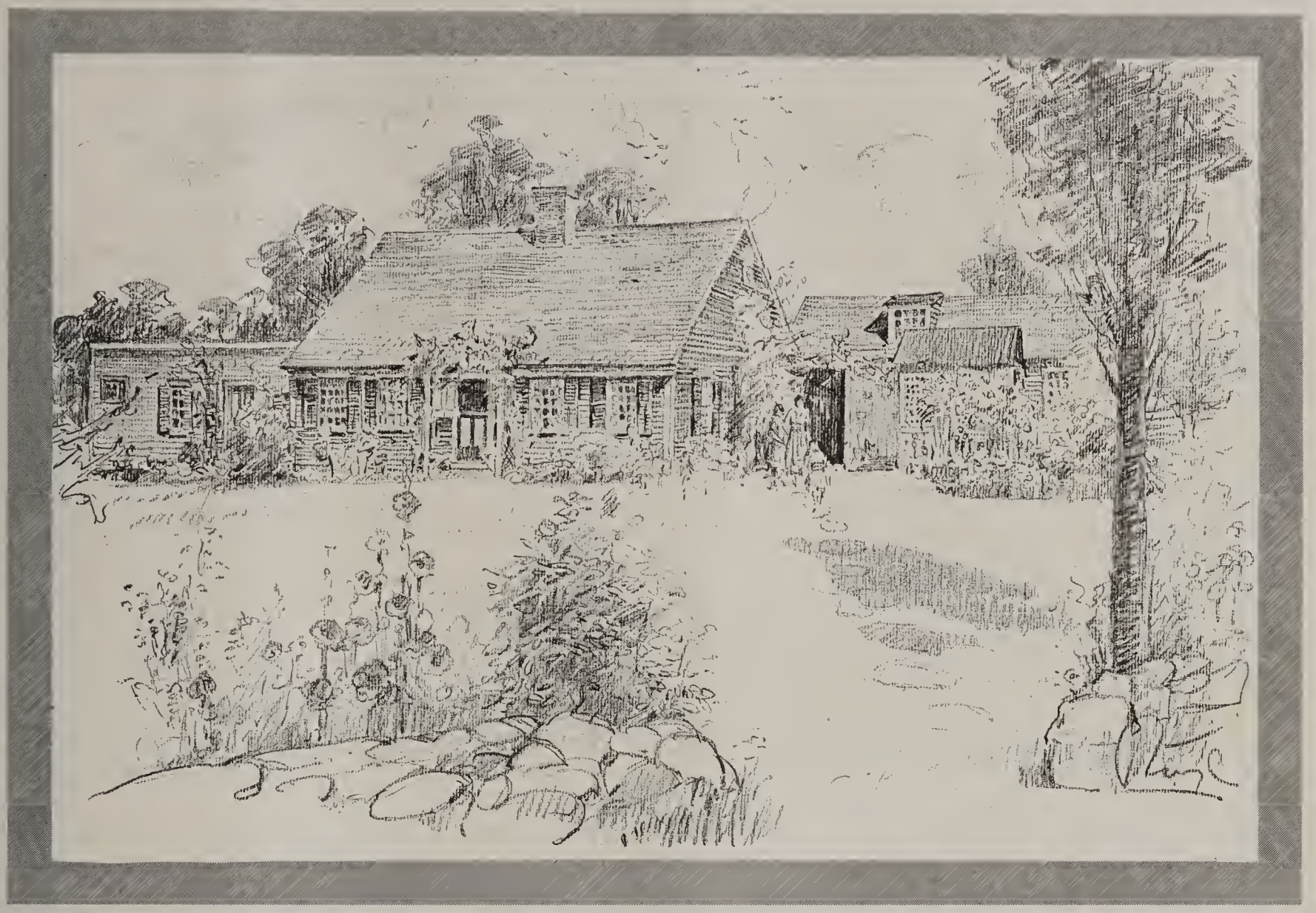
A RESTORED NEW ENGLAND FARMHOUSE

In Which a Genuine Old-time Spirit Has Been Preserved by Antique Furnishings

Sketches by Louis Ruyl



In front of the living room windows has been set a scrollend sofa with a Chippendale armchair beside it and a folding top table on the other side to make a cosy grouping. Between the windows hangs a banjo clock. The furniture was picked up from time to time in New England



The house stands back from the road with a broad field before it. It is a rambling structure of age-browned shingles. Out buildings and woodsheds connect it with the barn, a method of grouping peculiar to New England farm architecture. It is Mr. Ruyl's summer home at Hingham, Massachusetts

The greater part of one side of the dining room is taken up with a large fireplace equipped with baking oven, cranes and pots and iron firedogs. Antique splot back chairs fit in perfectly with the Colonial scheme. A rag mat has been used for a rug—an harmonious foundation for such a room

THE HIDDEN THINGS *of* INTERIOR DECORATION

Showing that No Room Can Be More Lovely and Gracious and Mellow than the Personality of the Woman Who Graces It

MURIEL PIERS

THERE are two axioms common to every right-minded woman, two things she believes she is, of all mortals, peculiarly qualified well and truly to do: first, that she is entitled to write a book about Man; secondly, that she can decorate a house.

So closely are these very natural convictions related that in private her thoughts go further and she decides, if the worst comes to the worst and John develops his mannishness to a degree of unbearable exasperations, she will wash her hands of him tomorrow, and next week become an Interior Decorator, — preferably in New York.

"Can you beat it?" groans John helplessly, with characteristic disregard of elegance.

"Why, John Henry!" says his mother in a shocked voice, "You know yourself Laura has a lovely eye for color, and I am sure the way she enameled the porch furniture and hemstitched the guest-room towels. . . .!

"I know all that," says John Henry doggedly, "but look at her own house. She never can lay her hands on anything she wants in a hurry; she never sits down awhile and stays quiet and thinks; and for all she is so smart and pretty to look at, I don't see how she ever has got it into her head that two and two spell four."

"I don't know what you are talking about, John. What has that got to do with interior decorating?" reproves his mother; and John Henry, who himself does not quite know but feels there is a connection somewhere—subsides into Man's unconvinced silence, leaving the master-clue in his hand unfollowed.

HE has indeed enunciated one of the profoundest truths hidden in this highly technical and esoteric business of Interior Decorating.

Whoever masters it knows once for all that a querulous, cross-grained personality will make a querulous, cross-grained room, and that a sweet nature blooming like a rose will make a benign and gracious house, though she herself be color-blind and tone-deaf and impression-proof.

In the inexorable logic of the sum of Personality alone lies the beautiful or unlovely result of the Decorated Interior.

The most fashionable and expensive mathematician in the shape of a Fifth Avenue wizard cannot alter that total, nor can the most inexperienced little bride fall short of it. Ignorance does not matter, since the primary requisites of a beautiful interior are within the reach of all of us, and are no more than Light, Air, Soap, Silence, Flowers, and a disciplined Soul. These things imply Sincerity, and nothing sincere ever was ugly or ever will be vulgar.

THERE is no period that evokes, and rightly, such shuddering reprobation as the Late-Victorian—the '80's. Why? Because no fact was allowed to obtrude without a mental gloss and garnish on its unhappy head. Windows were swathed in plush grotesquely lined with satin to keep out the light; rooms were stifled with blotchy wall papers, turned woodwork "grilles," "ingle-nooks," and "cosy corners" to keep out the air; on every vacant space Junk miscalled bric-a-brac shrieked aloud against any effect of silence; flowers were a vagary and an extravagance.

Now look at the lovely old houses of Germantown and Salem of Colonial days. Their owners breasted storms that shook and tried their souls; they faced and made great decisions; they stood proclaimed for freedom and conviction at the price of innumerable tender associations. Today how inspiring are those stern bare walls, those stark wide floor-spaces! How just and austere the perfectly balanced lines of their essential and proudly made pieces of furniture!

The American woman has here a noble precedent to guide her, and now that the time has come when her heart calls insistently upon the courage and the heroic ideals of her forefathers we believe she is preparing to compel her spirit to nobility and sacrifice worthily to follow in their paths.

SO it is that when word comes: "Please decorate my house for me," we know that the actual unconscious request is: "Please draw a picture of my soul for me," . . . and within human limitations that is what we proceed to do; and only to the extent to which we succeed in getting a Personality into a room, have we achieved that last and most elusive of decorative effects: Atmosphere.

Who shall diagnose the intangible impressions and feelings by which we remember a house long after the details of its tables and chairs, its hangings and color-schemes have been forgotten? Yet who shall deny that ours is the high responsibility for the memories of the home, which our children garner hour by hour to be a source of weakness or of ennoblement through maturity to their dying day?

WHEN I was a child and was taken to a certain house to be carefully ushered in by the butler,—who was pantry-boy when my father was born and still serves and befriends his grandchildren,—how safe I felt the moment I stepped across the threshold of the drawing room. Permanence, repose, gaiety and good-breeding,—so I always see that drawing room in retrospect. But how was it done? What was the secret medium of its magic? Primarily, of course, it was the unconscious mirror of its occupants; their house could not be other than they were.

Let me see if I can recreate that picture, even as Peter Ibbetson recreated his dreams. It ran the width of the house, a room rather long than wide, with three French windows opening on to the brick-floored verandah, where wistaria and white jasmine hung low, and whence, between crescent-shaped beds of heavenly roses, paths led to the tennis-lawn that a deeply-engaged gardener seemed to me eternally engaged in cutting and rolling. The verandah kept the room shadowy, mysterious, cool; but my grandmother's love of surfaces was made manifest in the delicate robin's-egg blue of the water-color walls and her delight in color danced in the gay stiff-glazed chintzes that rejoiced the finger-tips and provided a porcelain-like luminosity along the level of childish eyes. The Georgian white marble fireplace in its simplicity of a Sevres clock and two Battersea enamel candlesticks was an awe-inspiring shrine at one end of the room, admirably balanced by the Queen Anne cabinet on the opposite wall. The spaces between the French windows held two more fine cabinets of old French and English china; along the extended wall opposite was a grand piano, beneath three be-wigged family portraits in bright pink coats and oval gold frames. Flanking the fire and facing one another across the black bearskin rug were,—according to national custom immemorial,—great armchairs by the side of Sir Charles his revolving book-table and student lamp; by Her Ladyship her workstand and its delicate and rare porcelain bowl that in summer was always full of the roses she loved, and in winter held the delicious pot-pourri she herself mixed of rose-petals, verbena, lavender and mysteriously fragrant salts.

She was an active woman of many interests, public and personal, and long after her sixtieth anniversary her garden in summer saw her at six every morning working among her roses, but in the serene later years the dusk found her reposeful. Tea-time was heralded by old West's entry with a special folding-table, compact and low. There was no "tea-wagon" in that house, nor indeed in any house that I have known, except for use on lawns and in gardens where its presence is inoffensive and more or less logical; elsewhere let us obliterate it with the rocking-chairs and the lace curtains and the gas-logs . . .!

Now do we see that this room,—not structurally bad to start with,—had two of the essentials of success: it was architecturally, that is to say symmetrically, furnished; and it mirrored and reflected personalities worth reflecting, personalities that had come broadened and unsoured through Life's stern school.

In the room where Her Ladyship slept in a carved Chippendale four-post bed with French brocade tester and valance, there were on the walls only two pictures: an Andrea del Sarto, and Leonardo da Vinci's incomparable Madonna and St. Anne with the Holy Child. Over the fireplace hung a beautifully chased tall silver mirror, tilted a little forward so that it reflected the bed with its pretty gay silk spread and the chintz-covered sofa at its foot, where the fine Indian shawl lay folded, that was so soft to wrap around any grandchild who was ailing, or naughty, or only sad and needing to be loved. In the bay-window looking over the lawn, stood, English-fashion, her petticoated dressing-table with its triple-fold mirror. Under her feet was the little hassock covered in needlework—two birds and a bunch of flowers,—that she herself had cross-stitched on her wedding-journey in a sailing-ship round Cape of Good Hope when the young Victoria was newly-come to the throne of England. That journey round Africa took six months on a ship crowded with troops going out to the First Chinese War, and the homesick little bride's main solace was the cageful of canary-birds she took from Scotland to start her own new home in India!

Those were the days when Philadelphia

(*Continued on page* 54)

Gillies

The architecture is a combination of Georgian Colonial with Italian details. It is of cream colored stucco over metal lath, brown shingle roof and green blinds

A well-designed portico graces the entrance and affords a decorative relief to this façade. It is the residence of Lester Hofheimer, Esq., Woodmere, L. I.

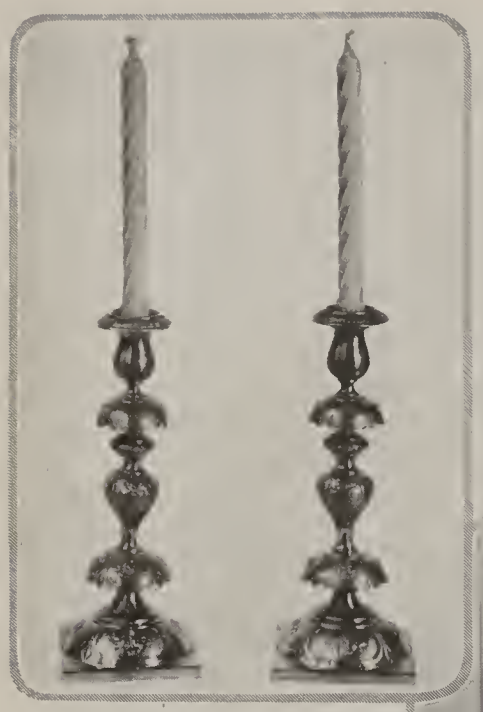
A COUNTRY HOUSE *in the* ITALIAN STYLE

B. E. STERN, *Architect*

The disposition of the rooms affords good circulation of light and air. There is ease of access to every point in the house with the maximum privacy for each room

A WISE HOSTESS RECOGNIZES *the* ADVANTAGE *of* CANDLE LIGHT

She can find an ample variety on this page and can buy them through the Shopping Service of House & Garden



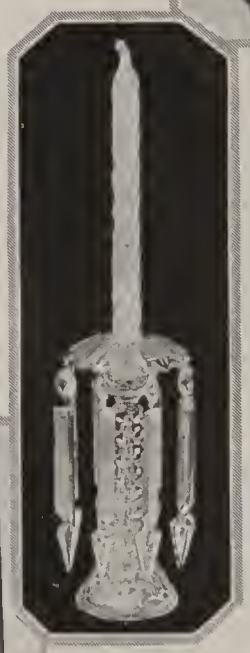
Interesting workmanship and design are found in these Polish bross candlesticks. 12″ high. $16 for the poir

A quoint and rare Dolphin design of old Americon candlesticks comes in yellow glass. $28 for the pair for mantel or table

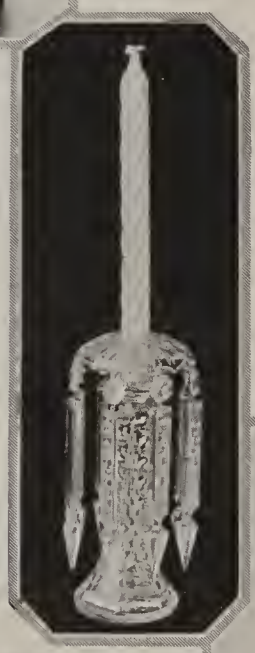
Toble decoration in cream Itolion candlesticks and bowl. Condlesticks, $2.50 each; bowl, $4.50

Four-light iron brocket with ormor bright polish, wired complete, comes for the sum of $36

Simple Colonial candlesticks made of iron with spiked tops to hold extra lorge candles come ot $20 for the poir



Glass condlesticks with crystal drops, delicotely made ond very effective for mantel decoration, reproduce on old English design. $25 a pair



An unusual three-bronched Belgion light of wrought iron, with a Klondike slide ond hook top, stonds 22″ high and sells for $7.50

Symbolic seven-branch candlestick of Grecian design. Solid brass. 15″ high, $7.50 eoch. Five-branch in some design, $10 a pair

Two-branch iron candlesticks in dull tones of orange, red, green and brown. $15 each

Yellow Capri ware candlesticks of stotely design, 12″ high. $6.75 each

Northend

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Much of the dignity of the living room, one side of which is illustrated here, is due to the paneled walls of natural walnut that give the room a rich architectural background. The hangings and the upholstery of the Queen Anne sofa are crimson damask. A soft, all-over design rug carries the same crimson note

An antique oak chest, a pair of iron torcheres and a tall Italian chair covered in red antique damask make an interesting group at one end of this living-room. Curtains are of blue monk's cloth edged with wide bands of heavy filet lace. A comfortable davenport is covered in beige colored mohair and has cushions of petit point. Decorations by Leeds, Inc.

A very clever treatment for one of those troublesome narrow hallways shows a marble console with an interesting arrangement of mirror and two decorative painted panels in which have been set crystal side lights. The ceiling has been painted in the Italian manner and the chairs blue and gold against a fawn colored wall, making an interesting color arrangement. Decorations by Fakes-Bisbee

The open fireplace grouping illustrated in the living room below especially lends itself to a small room. A Queen Anne sofa is placed beside the fire at an angle, with a large chair opposite. Balance is given the composition by the flanking mirrors of etched glass and the Chinese vases on the mantel. A Chinese screen is on the hearth

The dining room of the Hine residence, exterior views of which are found on pages 13, 20 *and* 21, *is finished in soft yellow with ivory woodwork The furniture is* 18*th Century mahogany. Walker & Gillette, architects*

The popularity of the over mantel paneling set in a dignified Georgian frame is evidenced by its identical use in both these dining rooms. And, in each instance, character is given the walls by the molding panels

DRESSING *the* FOUR-POSTER BED

A Colonial Decoration Well Worth Preserving

EVA NAGEL WOLFE

THE problem of dressing the four-poster depends principally upon the type of room in which it is placed. One would naturally suppose that none but a Colonial house would include a four-poster; unfortunately that is not the case. If one has consistently carried out the Colonial idea in the house nothing is more charming in its simplicity than the Colonial bedroom with its round rag rugs on the floor, hand-spun, hand-woven and embroidered linen bed hangings, flouncings and curtains of dainty white at the windows. If one does not care for so colorless a room, cretonne, chintz, gingham or taffeta may be used for the bed curtains and window draperies with a white valance and bed flouncing.

The Purpose of the Curtains

It must be remembered that a four-poster—"a large bed with four high posts for curtains"—as Webster defines it, was constructed in this manner for a definite purpose. In Colonial days there was little if any heat in the bedrooms and to guard the sleeper from "the draughts of deadly night air," bed curtains were thought necessary and posts were erected at the head and the foot of the bed to hold them.

During the 17th and 18th Centuries the four-poster frequently brought as much if not more than all the other articles of furniture; not that the four-poster was so valuable but the hangings, quilts, coverlets, and most of all, the feather beds constituted the value.

It remains with the individual whether curtains both at the head and the foot of the bed are used. These curtains, which practically inclose the bed, were a feature of the four-poster in the days of the early settlers. Today, however, one rarely sees the curtains at the foot of the bed. And unless one is wedded to the period idea they are not to be recommended. Should the framework connecting the posts suggest the tent top, dress it as in the

Wallace

A double curtain is used on this pair of modern Colonial four-posters; cretonne testers with a fringed scrim lining lending an air of daintiness. Long spreads exclude the usual flounce

The Empire mode has been applied to the single four-poster below. Curtains, spread and flounce are a lemon yellow Chinese chintz. Chair and valance of the same. Curtains are black velvet

While there may be beauty in the turnings of this old four-poster, the daintiness of a Colonial room is lacking in the absence of a flounce. Such a treatment is too severe

accompanying photograph. Use linen edged with a knotted fringe. A Marseilles spread decorated with the same fringe, allowed to reach the floor makes the white linen flounce unnecessary. The flounce, however, is most important as nothing else so completes the furnishing of the bed. When it is in place, any of a variety of coverlets may be used; as the discrepancy between cover and floor is met in a dignified manner.

Flounces and Their Styles

In the days of yore the flouncing was really hand-made in the truest sense of the words, for the material was hand-spun, hand-woven and then embroidered. The valance at the top attached to the frame that connected the four posts was of like material and frequently the window curtains matched — truly an heroic task. The bed curtains were looped and tied to the posts during the day and all edges were trimmed with deep fringe, hand-knotted in intricate patterns.

The mountaineers of Tennessee and Kentucky are today reproducing the Colonial patterns of hand-knotted fringe. New patterns are also introduced by them. Real or imitation lace or a very fine crochet lace in filet pattern are used in place of the fringe.

If one wishes to keep the bed all white, Marseilles spreads may be purchased with a scalloped edge or fringed. These are cleverly cut to accommodate the posts so that they hang neatly over the edge of the bed. Bolsters are preferred to pillows and when accompanied by a boudoir pillow or two, a satin-covered lamb's wool quilt or any other that the mind dictates and the purse allows, the effect leaves nothing to be desired. Still, when there is substituted a handsome old hand-crocheted or knotted woolen coverlet neatly folded at the foot of the bed, a patch work quilt, one finds the result much more in keeping with the Colonial room.

Using Cretonne

To substitute the hand-spun and woven linen of yesterday, embroidered in quaint design, the housewife of today selects a cretonne of brilliant coloring or a chintz of pastel tones with valance and head curtains edged with a narrow fringe of a vivid color. Curtains of this description are lined with a creamy white satine. The bed flouncing may be made of the flowered material or of plain white linen, or eliminated altogether. If expense is no object

(*Continued on page* 54)

A fine example of a Colonial bed chamber is found above. The old-fashioned poppy wal. paper has been duplicated in the cretonne. A patchwork quilt and rag rug are in keeping

In the chamber below a tent-top four-poster is covered with linen edged with crocheted lace. A Marseilles spread covers the bed and a crocheted coverlet is folded at the foot

Cretonne valance and head curtains in this four-poster are trimmed with a vivid banding and lined with a cream colored satine. Crochet lace of a handsome pattern edges the spread

VIEWS *in the* HOME *of* MRS. ALEXANDER D. B. PRATT

NEW YORK CITY

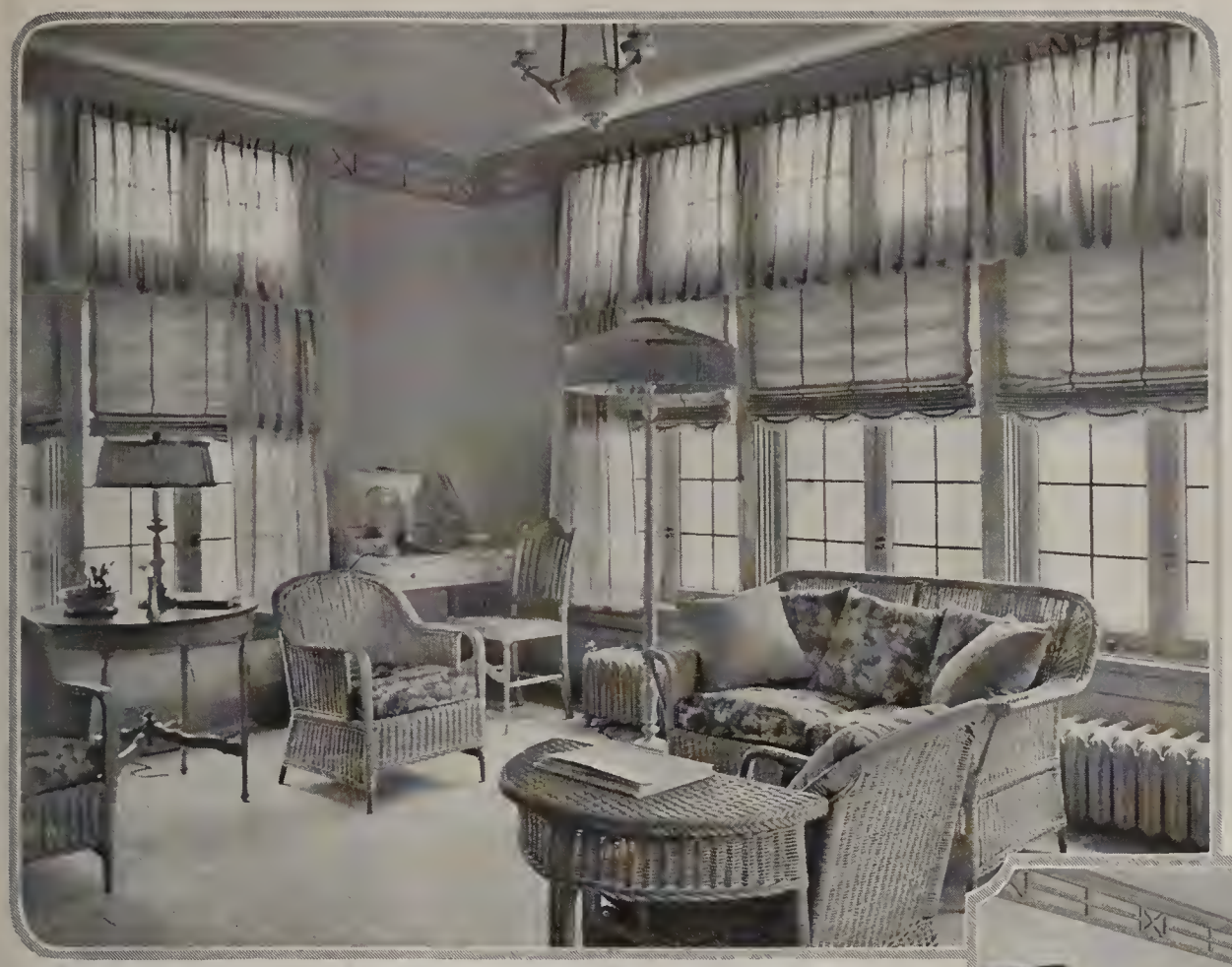
The corner of the sitting room shows a black and gold lacquer desk with its delightful appointments. The walls are yellow paneled with green and the over curtains of green taffeta with valances of green and yellow damask carry out the general color scheme of the room

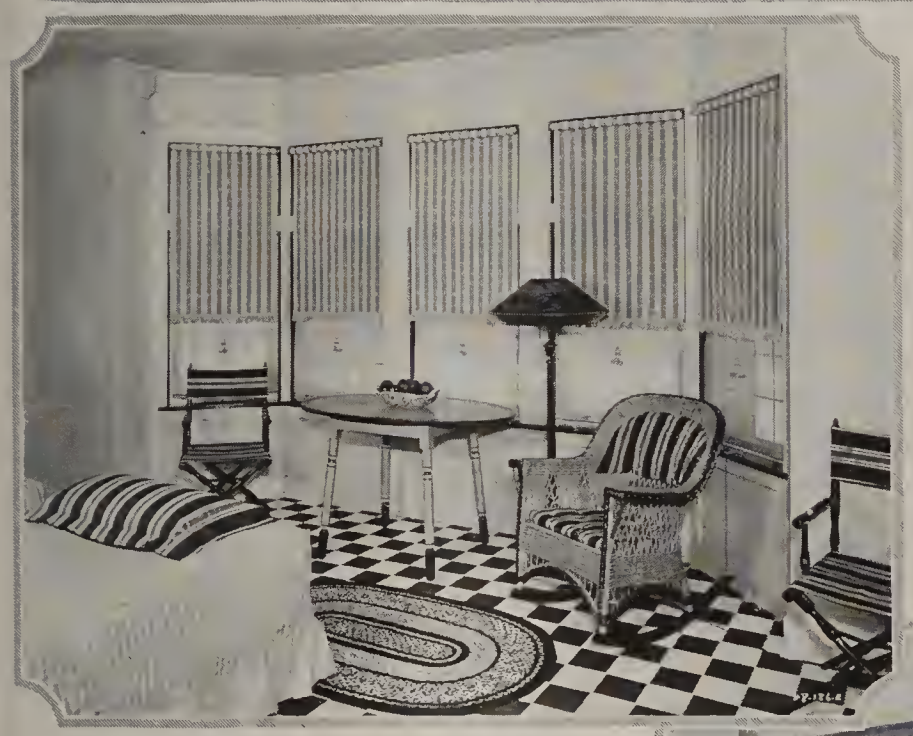
Slate blue walls with oyster colored moldings are a restful background for the architectural paintings which have been set in the panels of the dining-room. The curtains are of blue taffeta with under curtains of gold gauze and the furniture is in the spirit of Louis XVI

The ample day bed at one end of the boudoir is covered in a chintz of Chinese design. This in combination with the wide striped fabric at the windows and plain velvet cushions makes a variety of material used which is quite interesting and still harmonious

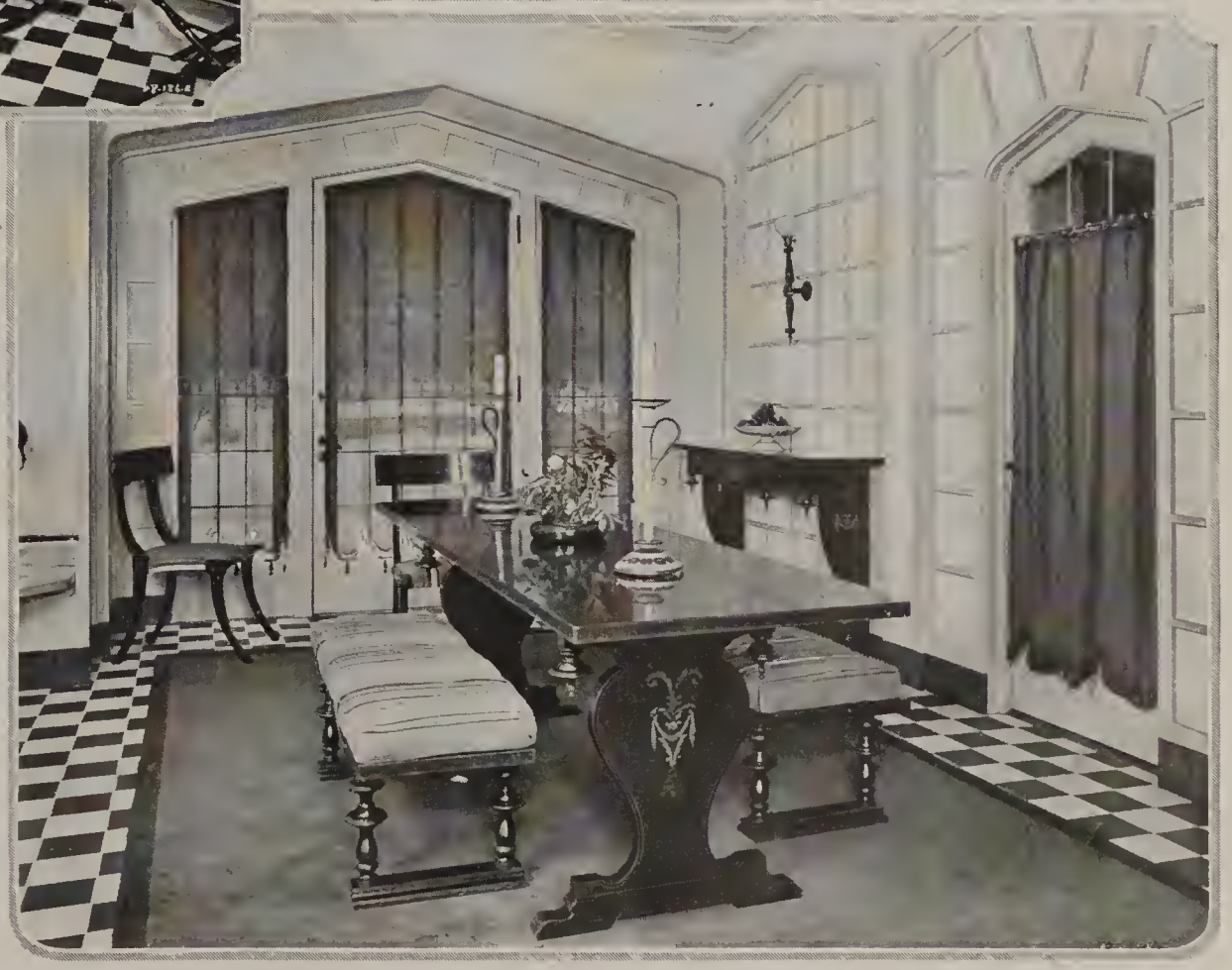
OUTSIDE ROOMS THAT ARE INSIDE *the* HOUSE

There are several rooms, the popularity of which is growing, that are so distinctly outdoor rooms that when they are included inside the house they require an al fresco treatment. These are sun rooms, breakfast porches and sleeping porches. The sun room illustrated to the left and below is in the residence of H. Poppenheimer, Esq., at Avon Hills, Cincinnati, Ohio. Soft toned fabrics have been used, painted furniture and wicker. The floor is cement marked in squares. Lattice decoration relieves the walls. At one side is a wall fountain with evergreens grouped in a box at the base.
Mrs. A. R. White, decorator





The walls of the sleeping porch are mainly windows, so that the chamber is more of a room than a porch. Black and white tile has been used on the floors, striped shades at the windows, the same fabrics being used for covers on the couch beds. Green and yellow also enter into the color scheme. In the same house is a breakfast porch that lays just claim to distinction. The furniture is green-black lacquer with decorations in old Florentine colors. Draperies are citron rep with black trim. Cushions and seats covered with striped linen in strong colors. The rug is citron color with black border. Anne Forester, decorator



THE COLORFUL TOUCH *of* BRASS

We will gladly have you avail yourself of the Shopping Service or the names of the shops will be supplied. House & Garden, 19 *West 44th St., New York City*

A pair of old French brass urns would give a formal and decorative touch to the mantel. They stand 18" high and sell for $35 the pair

To complete the balance of the page we put the other urn over here. Besides, this arrangement helps you visualize them on the mantel shelf

Around and in the fireplace may be used: andirons, $30 a pair; brass fender, $75; three wrought iron tools with brass handles, $30; brass handled hearth brush, $8; brass wood pail, $35, and candlesticks, $15 a pair

Lanterns made to hang from brackets on either side the entrance doorway come in dull black iron or brass. This style sells for $20

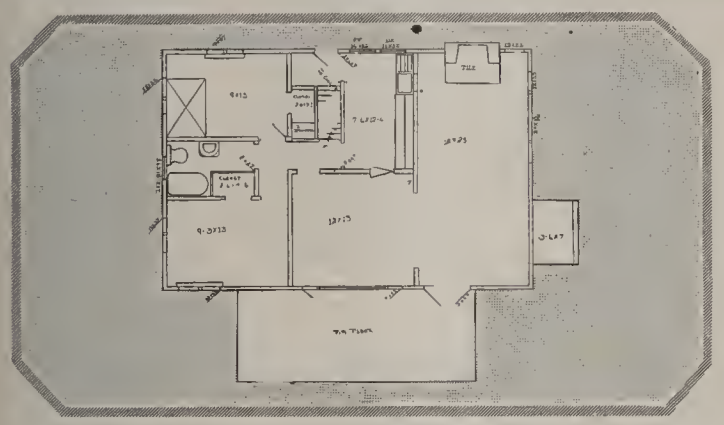
Another type of brass entrance lantern has an octagonal peaked hood and riveted vents. This design with antiqued glass sides and bottom, $22

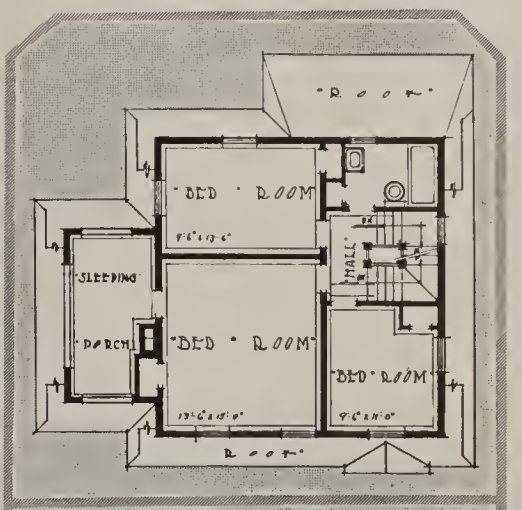
Door knockers are always useful as well as ornamental, especially on houses of Colonial architecture. This design, which is particularly good, comes at $8

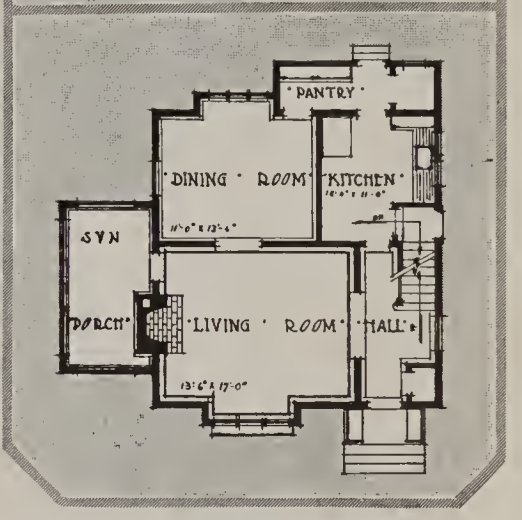
A classical Colonial design is found in this knocker. The plate was planned to display the owner's name. Picture it against a bottle-green door! $10

No wonder the Russians are inveterate tea drinkers, if they have such attractive Samovars as this! It comes complete with tray and bowl for $20

TWO LIVABLE SMALL HOUSES *for the* COUNTRY *or* SUBURBS







There is commendable compactness in this little Dutch Colonial design. The irregularity of the roof gives it interest, although adding slightly to the expense. It is finished in white throughout. The exterior is wood shingles. On both floors the design is simple and livable. Kenneth W. Dalzell, architect

The little white shingled bungalow demonstrates the fact that, with careful treatment, the bungalow type of house can readily be made attractive and given an air of permanence. The treatment of window muntons is characteristic of the neighborhood — Illinois. The plan is open and simple, providing sufficient room for a small family

HOW *to* GROUP ANTIQUE FURNITURE

Five Suggestions for Its Positions in the Room

Suitable for a hall or the side of a large living room is a group consisting of a three-drawer Italian table, on which is placed a miniature chest of drawers of the late 17th Century from South America, and a pair of Lowestoft vases. The background is furnished by a piece of rich damask bound with galloon. Wrought iron candlesticks are placed on either side

A carved Jacobean chest with accompanying chairs and a tapestry for a background constitutes a good hallway group. Each piece in the composition has sufficient room. If antiques are worth preserving at all, they deserve decent display; they should never be crowded

Northend

A serving table group for the dining room is composed of a pier table with an antique tray and vases, and above, a jerandino mirror. The composition is simple and in keeping with the lines of the table

For the guest room a group can be made of a Jacobean chest of drawers with Lancashire chairs on either side. An early 18th Century mahogany mirror is hung above. The walls are covered with an antique French chintz, a custom now in vogue

A third grouping for the hall uses the oak-seated Lancashire chairs, which are very much in vogue, a Spanish table with iron supports surmounted by an early 17th Century Spanish chest of ivory inlay. The French Renaissance tapestry used in the hall group above has been employed here for background

POPLARS *and* ASPENS—*the* TREES *of* GAYETY

Their Uses for Certain Landscape Effects Which Require that Sunlight Be Reflected Rather than Absorbed

ROBERT S. LEMMON

NO one can proceed very far in the study of landscape design without realizing that there are architectural types of trees just as there are of houses. The oaks, for instance, correspond to the Georgian period—sturdy and dignified, solidly rooted to their sites. The simplicity of the American Colonial finds its complement in the elm, a tree of perfect symmetry and grace. The turrets and towers of the Gothic are matched by the conical or columnar forms of spruce, cedar and Lombardy poplar. Indeed, there is scarcely a tree which has not some dominant characteristic, some distinct personality in form, color or spirit.

The trees which are the subject of this article—the poplars and aspens—have several characteristics which fit them especially for the securing of certain landscape effects. In the first place, they are "gay" trees, light and airy and reflecting sunshine rather than absorbing it. The "weight" of a tree, by which I mean its relative strength in the landscape, is a very real thing. As an extreme illustration of this, compare a common aspen with a fir. The aspen is light and fanciful, a tree whose pale gray-green foliage shimmers and quivers at the lightest touch of breeze. One could not take an aspen very seriously; it is too variable and fond of dancing. The fir, on the other hand, is superlatively dignified and composed, inspiring somber rather than cheerful feelings. Instead of its foliage reflecting back the light of summer sun and cloud, it absorbs it, hides and holds it fast among dark green branches. The fir is a tree of evening calm; the aspen, of noonday laughter.

Poplar Characteristics

The same spirit of shallowness—I do not use the word in a disparaging sense—is true also of the Lombardy poplar and several others of the family. None of them absorb light, and as shade trees in the popular meaning of the phrase only two or three deserve much attention. They are restive rather than restful, though their afternoon shadows stretching far across the lawn have a decided landscape value.

With this general introduction, then, we are ready to take up the characteristics of the *Populus* tribe more in detail. Assuming that you wish trees which will lighten up your grounds instead of adding to their weight, what shall you select? And how shall you use them, once they have been chosen?

The poplars and aspens are trees of rapid growth, soft wooded and therefore best adapted to quick rather than permanent landscape results. The foliage as a rule is a lightish green, without much indentation or notching of the leaves. In a number of species the stems of the leaves are flattened, which causes that restless activity even on an almost windless day which is so characteristic of the aspens especially. There is considerable variation in the leaves, even on the same tree, depending upon their position and the age of the branch from which they grow. This is one of the points of recommendation for these trees, although not nearly as important a one as are the catkins which, in early spring, render the members of the *Populus* family so attractive. One cannot but wish that the catkins were longer lived, particularly the staminate ones. In some species they attain a length of 4″ or more.

Of the two best known species, the Lombardy and the Carolina poplars, the former offers perhaps the greater possibilities from a landscaping point of view. In form it is striking, a slender, spire-like tree 50′ to 60′ high at maturity, an actual shaft of fresh and brilliant green that sways and yields to the wind's thrust yet always returns to renew the struggle. Its most effective planting arrangement is as the Old World cypress is used—in rows flanking an avenue or driveway, or elsewhere in long lines, as the boundary of a piece of property.

The most effective planting arrangement for Lombardy poplars is that of the Old World cypress—in rows flanking an avenue or driveway, or elsewhere in long lines rather than groups

Group or mass plantings of Lombardy poplars are seldom thoroughly successful, partly because the trees look best when emphasized as individuals, and partly because a clump of more than three or four in full view rather over-emphasizes them. For, granted that Lombardy poplars are highly desirable when properly used, there is no denying the fact that when wrongly placed, and in too great numbers, they usually tend to cheapen the effect of a place. The principle to follow is that they should serve as accents and lines rather than as the real foundation of the landscape scheme.

On Estates

On large places, these trees can often be agreeably placed to give variety to a skyline as marked by other species of lower, more rounded form. The spire-like tip of an occasional Lombardy showing above a clump of maples or oaks, for example, is not without its special value. On these large places, too, where a wide expanse of lawn offers opportunity for daring background effects, a clump of eight or ten of these trees of different ages and heights can be made strikingly Gothic in its suggestion of turrets and spires.

The second of our poplars is *P.*

(*Continued on page* 54)

At maturity the Lombardy poplar is a slender, spire-like tree 50′ *to* 60′ *in height, a shaft of living green that sways and yields to the wind and is always gay in appearance*

SEEN *in the* SHOPS

These articles may be purchased through the Shopping Service or names of shops will be furnished on application to House & Garden, *19 West 44th St., New York City*

A basket shaped flower holder in that always attractive Copenhagen ware sells for $4. *It is suitable with short stemmed flowers for a table decoration*

French porcelain in rose and green on white ground. Bread basket, $5.75; *open border plate,* $9.50 *a dozen; jardiniere and plate,* $3.75; *coffee pot,* $3.25; *tea cups,* $9.50 *a dozen*

A powder jar for the guest room comes in Copenhagen ware, in dark blue, brown and green, with a mischievous fawn for a handle, $6.50

For the epicure who delights in concocting his own salad dressing comes a highly decorative vinegar and oil cruet set in Copenhagen ware of blue violet on white ground, $10

An original glass flower vase for indoors has a brocade stand made up in any color to match your room. 13″ high, $5

A conveniently shaped flower basket with a long stick, which may be propped in earth while gathering the flowers, stands 36″ high and sells modestly for $3.75

For our tiny feathered friends comes a little bird cage which shows the influence of the Orient. 18″ high, $15 *complete*

New Wedgwood with yellow bands and fruit basket designs. Dinner plates, $11 *a dozen; tea cups,* $11.50; *covered dish,* $11.50; *cake plate,* $3; *tea set,* $8.25

A COLLECTION *of* LIVERPOOL WARE

How to Distinguish This China—Its Romantic Past—American Types

H. D. PRICE

INTEREST centres today in Liverpool ware, principally on account of its illustrating a certain phase of shipping that was in vogue early in the 18th Century. This is the only pottery made with transfer designs and it pictures not only our early ships but their motives. These were used on pitchers generally finished with a cream white background to bring out more vividly the black or red of the subject shown.

To be sure, there were mugs and an occasional plate or teapot shown, yet the majority designed were large pitchers known as "Watermelon Pitchers," each one with a ship or political illustrations on the exterior.

This is the first pottery to be printed with American emblems, a fact that makes it more valuable to collectors. Then, too, it is not an easy matter to acquire the pieces, since they are held in high esteem by the present day descendents of the original owners.

Liverpool, the largest seaport in the world, pursued this industry as early as 1600, making a ware known as Liverpool delft. It was nothing more than an imitation of the Dutch, showing a coarse body smoothed on the face by use of a fine, white clay, ornamented with designs drawn in blue. This was the early ware, not like that of today, which is carefully finished.

There is at the present time little interest in this early product which is rarely found save in tiles, many of which are gathered from old deserted houses.

The story of Liverpool and its potters has never been fully told. We know there was an enormous business established there by Sadler and Green, a business so large that the whole ground on the hill was covered with potters' banks and employees' houses and that in the latter part of the 18th Century there were three hundred and seventy-four men engaged at one time in this work.

Like every other invention, the art was discovered through an accident, but so invaluable was it that the partners, within the space of six hours, printed 1,200 tiles of different patterns. better and neater than one hundred skilled pot-makers had painted them. There is no doubt that this invention revolutionized the decoration of ware.

While the partners were able to keep the secret for many years, thus making prominent potters come to them for decoration of their ware, yet it could not be kept a secret forever. In the division

(*Continued on page* 54)

Northend

A pitcher made in Liverpool, glorifying Washington

Symbolic pitchers like "Commerce" were popular

A ship pitcher showing smugglers in secret session was the Liverpool potter's acme of humor

The sentimental picture with verse is not common. This type was used as a cup plate

The point which makes these cup plates uncommon is that the ship is shown in the offing

"The Farmers' Arms" is a type of Liverpool pitcher which found popularity among early Americans

Family crests were not unusual on pitchers and sets of china especially manufactured to order

The sentimental pastoral scene was a great favorite with the potters of Liverpool, who varied it in many ways

IN YOUR OWN BERRY BED

Photographs by W. C. McCollom

Hand cultivation and weeding are as important in strawberry culture as with other garden crops

The straw mulch placed under the ripening berries keeps them clean and free from earth

Hanging rags and other "scarecrows" tend to keep marauding birds away from the fruit

But the only sure protection is a net properly erected on a regular solid framework

When a wise selection of varieties is made, the crop will last several weeks at least

Strawberries are propagated by runners. Pot some each year for the following season

Runners which are not to be potted should be removed, to centralize the plants' energy

For gathering up the lawn grass after cutting, a wooden rake is better than an iron one because it tears less

THE WAR GARDEN DEPARTMENT

This Department plans to touch upon the more important food garden topics as they become timely from month to month. It is obviously impossible adequately to cover an entire four weeks' work on these pages, but our Information Service stands ready to answer the individual questions which may arise in your particular case. Address your inquiry to the Information Service, HOUSE & GARDEN, *19 West 44th Street, New York.*

ROBERT STELL

IN our zeal to produce our quota of the more staple garden crops such as onions, spinach, carrots and others whose value is universally recognized, there is no necessity for those of us who have the space and time to overlook certain kinds which approach the delicacy class. A dozen bushes of raspberries or currants, for instance, may not be essential to the preservation of life, yet they will more than repay the attention and ground devoted to them. A few hills of muskmelons, too, are justified if conditions are right for their proper development. None of these things is expensive to grow, and the yield is reasonably certain under correct treatment.

It is of course too late to plant melons now, but if you already have a patch of them you should by no means make the mistake of thinking that after the fruit is fairly on the road to ripeness the plants need no further care. On the contrary, attention now has a very definite bearing on the quantity and size of the crop. Should the vines show signs of weakening vigor, water the hills thoroughly with weak manure water. Keep the soil as well cultivated as the growth of the plants permits, and be careful in working around them not to step on or otherwise injure the stems. As the melons begin to mature, place a board or a small flower pot under each, to raise it from the ground and enable it to ripen evenly.

CANNING AND PRESERVING FOR AUGUST

Vegetables	*Fruits*
String beans	Peaches (Michigan)
Beet greens	Pears
Tomatoes (early)	Plums
Cauliflower	Nectarines
Lima beans	Apricots
Carrots	*Possible Vegetable Combinations*
Brussels sprouts	Lima beans and corn
Beets	Corn and tomatoes
	Carrots and peas
	Vegetable soup mixture

The vegetable planting season is not by any means over, however, as you can still put in peas, spinach, beans, lettuce and endive for the fall crops. The last two had best be started in a seed bed and transplanted later to their permanent garden positions.

As August is apt to be rather dry, the ground should be well watered before planting. This applies to seed sowing as well as transplanting operations, and should on no account be omitted. Soak the drills thoroughly, for plenty of moisture is essential to good germination and root growth. It is perhaps needless to add that the surface, throughout the garden, must be kept well stirred to preserve the soil moisture.

It is also time to start tomatoes and other vegetables for forcing in the greenhouse. Do not make the mistake of thinking that the greenhouse must of necessity be closed entirely as a fuel saving measure. Many vegetables can be successfully grown in a temperature of 55° or so, which is considerably lower than that required by hothouse flowers. Such a temperature not only produces crops of genuine economic value, but also protects the glass of the house from damage from winter snows. Experiments have been

(*Continued on page* 48)

The best ears of corn may be kept for seed, letting them ripen on the stalk

If you are going to operate your greenhouse next winter, overhaul it now

August # THE GARDENER'S CALENDAR *Eighth Month*

If lettuce is shaded in summer, it will not run to seed so quickly

Cuttings of geraniums, coleus, etc., may be taken this month

Good cucumbers are the result of care in planting and cultivation

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.			*Up the airy mountain, Down the rushy glen, We daren't go a-hunting Far fear af little men; Wee folk, good folk, Traapting all tagether; Green jacket, red cap, And white awl's feather!* —*William Allingham*	1. You must keep the ground constantly stirred to retain the natural soil moisture. This will lessen the necessity for artificial watering. If you must water, saturate the ground thoroughly; then cultivate when the surface is dry.	2. It is now time to go over the raspberry canes. Those that have borne fruit this season should be cut at the ground line and the young shoots tied in position. These are the fruiting canes for next season's crop, and the crop depends on them.	3. Look over the corn carefully. By examining the silk, the presence of the corn ear worm can be detected. The tiny white eggs are visible on close inspection. Destroy the eggs or spray the silk with a mixture of arsenate of lead.
4. All formal evergreens that are being confined should be clipped. This will be the last clipping necessary and should be attended to now so that the trees can make a slight growth before the growing season ends. This is a beginning for next year.	5. Grass around the trunks of trees, tennis netting, hedges and other places where it is impossible to operate a lawn mower should be clipped with sheep shears. This is also a good time to trim grass borders. Do your bit by keeping garden neat.	6. Onions should be ripening now. When the tops turn yellow, pull them out and lay them on their sides for several days to dry, after which the tops can be twisted off and the onions stored away for future use. Store in a dry cellar.	7. The transplanting of evergreens is seasonable now, but should not be delayed. Thoroughly soaking the ground prior to moving is advisable, and the tree should be sprayed for several evenings after transplanting, to help start.	8. Some small boards placed under your muskmelons will enable them to ripen evenly. Care should be taken not to step on the vines. Under no circumstances pick the melons before they leave the vines voluntarily. Keep this rule.	9. Two sowings at least of peas, spinach and radishes for fall use should be made this month. If the ground is dry, soak the trench thoroughly before sowing. Keep the ground at both sides of the rows cultivated and free of weeds.	10. This is the time to start sowing vegetables for winter forcing in the greenhouse. Tomatoes sown now will be in fruit before Christmas, and are well worth while. Use forcing varieties like Don or Stirling Castle preferably.
11. Early celery should be ready for use. It is best to blanch this in usable quantities, as it decays if covered for too long a period. Paper collars or boards are best suited for this, and they are easily applied. Trenching is advisable only on large places.	12. Several rows of beans should be sown now, rather close together to facilitate their protection from frost in the fall if that becomes necessary. Old burlap, wrapping paper and other covering materials should be saved for this purpose.	13. Cultivation should be practiced in the strawberry bed just as faithfully now as when the plants were bearing. If there is any rust showing on the leaves, the plants should be thoroughly sprayed with Bordeaux mixture on appearance.	14. The greenhouse should be overhauled and made ready for vegetable forcing. Any painting or replacing of glass or parts needed for the furnace or benches should be attended to, and a compost heap prepared. Do a little bit every day.	15. Before there is any danger of destructive frost, it is advisable to get cuttings from such plants as geranium, coleus and ageratum. By using judgment, the place from which the cuttings came will not be noticeable, and the garden will look nice.	16. All crops such as beets, carrots, turnips, rutabagas, etc., must grow rapidly to be of good quality. Manure water or more concentrated plant foods are advisable, especially where the ground has furnished a previous crop, and needs food.	17. White butterflies are very active at this season of the year. Late plantings of cabbage, cauliflower and kale should be examined closely for egg masses, which may be destroyed in small gardens. Large plantings may be sprayed more effectively.
18. The red spider is a serious factor in dry seasons. It is very destructive to all kinds of evergreens. Spray the under side of the foliage with considerable force. This is the best means of destroying this pest and preserving the foliage.	19. Watermelons should be ripening now. Do not plug the melons to determine their ripeness. By selecting the largest melons and pressing slightly on the center you can easily determine whether or not they are ripe and fit to pick.	20. Fruit trees should be looked over carefully for attacks of borers. These pests must be removed if present. If too deep to reach with a knife, a flexible steel wire may be inserted in the openings to destroy the grubs before they can grow.	21. This is an excellent time to seed down lawns. The ground should be thoroughly prepared and graded before sowing. Use plenty of grass seed. Special mixtures may be had for special places such as shade, terraces, damp spots, etc.	22. Do not allow your flower garden to become seedy looking and unpempt. Flowers that have finished blooming should be cleaned up and the ground kept stirred, as most perennials are now developing their crowns for next year.	23. Pear trees are often allowed to carry a crop which is too heavy for the branches to support, many times resulting in injury to the trees. A stake or two properly placed as a support will avert trouble of this sort and brace the tree in case of storm.	24. Asparagus beetles are very destructive at this season. They destroy the bark on the growth, weakening the plants considerably. They are easily destroyed by spraying with arsenate of lead or dusting the plants with hellebore immediately.
25. Bulbs for fall planting should be ordered early. This gives a better selection and insures getting the bulbs in the ground early where they will have an opportunity to become rooted before severe weather sets in and growth is checked	26. Hedges should be clipped now. This will be the last clipping necessary and will prevent their looking unsightly during the fall and winter. Grass and weeds growing around the base of the plants should also be removed.	27. Mildew on roses is both unsightly and injurious to the plants. It may be removed by spraying with potassium sulphide, using one spoonful to a pail of water. Watch carefully for the first sign of this trouble and go at it without delay.	28. Lettuce and endive for fall and early winter use should be sown now. A small bed should be used for seeding purposes and the plants transplanted to it where they can be easily protected later on in the season. Anticipate your table wants.	29. All vacant spots in the garden should be sown with rye, red clover or other cover crops. These, when plowed under, add humus to the soil as they decay, which is the largest factor in maximum soil productiveness. It will help next year's garden.	30. Why not start some perennials now from seed for the old-fashioned flower border. This method is inexpensive and places great masses of these desirable plants within the means of the flower lover with a limited appropriation.	31. Before the foliage falls it is a good practice to look over all shrubbery borders to determine what it is necessary to transplant. These can be marked now for moving at the proper season in the fall. Also, know exactly where they are to go.

I SEE in the paper the other day where same preacher down to New York has been saying as how the people there are so doggoned selfish and shallow and immoral that if they don't watch out their town is going to get destroyed, just like Nineveh was. Mebbe the opinion of a country horse doctor ain't worth much, but it looks to me as if a city that comes across the way New York does for the Red Cross, Liberty Loan, W. S. S. and all the other war-time drives and relief campaigns can't be so hopelessly rotten. Of course, I know there's some people so blame narrow that they could go through a corn-sheller without getting their shoulders barked, and not even a big war will ever widen 'em out and let 'em see any further than their own jobs. But these ain't no times for 'em to make good American citizens listen to their hide-bound ideas.

—*Old Doc Lemmon*

Instead of pinching back bedding plants, a sharp sickle can be used

Look over the raspberry bushes and cut out the canes that have borne

The dahlia stalks should be cut down when their bloom is over

The root nodules of leguminous plants are important in fixing nitrogen

Use shears for cutting grass close to the foundation walls, etc. These ragged edges in gardens detract very much from the general appearance

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Watermelons should be ripening now. Do not plug them to ascertain ripeness

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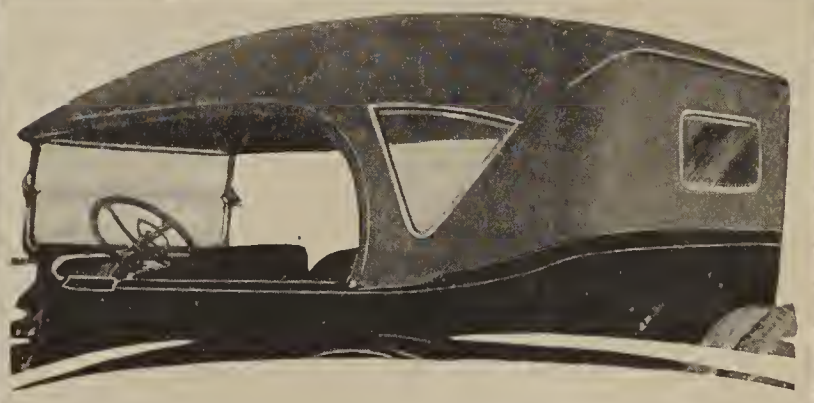

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OBJECTS OF ART
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Samples and Needlework of the American Colonial Days

(*Continued from page* 23)

ment of the 18th Century every imaginable hue of silk was utilized.

In the early half of the 18th Century it was customary to work out the Lord's Prayer, the Ten Commandments and other lengthy manuscripts. Some of these samplers are still in existence. They commemorate religious festivals. At this period animals are often used as decorations and the floral and vegetable kingdoms are represented. Chief among the former was the red and the white rose, the badge of the Tudor King. Until the century was well advanced there was a preference for mottoes, rather than rhymes. About this time we find the age of the worker inscribed in colors, but curiously few designate their birthplace. With the progression in art, maps were used, some of them marvelous specimens of patient proficiency worked in silk, and showing towns and rivers minutely lettered.

The Darned Sampler

A type of sampler that does not appear in the classification of the three different periods is the "darned" sampler. These probably originated in Germany showing that they were in use earlier than those found in England. They are dated as far back as 1725, and show all kinds of darning stitches used in the mending of linen. The upper half is generally devoted to lettering, showing both capital and small letters done in bright colors, as for instance, one in the possession of a Salem family has a black alphabet separated by red and blue peacock lines, figures in baby blue, name in black. Between each row there is generally a pattern shown varying in design. The central feature has the name of the worker, date of birth, and period when the embroidery was completed. Below is a floral decoration, sometimes a vivid urn growing wonderfully unrealistic plants and flowers, standing on a grassy foundation, while over all flits the busy bee, gathering honey from the silken flowers.

Some of these are remarkable for their beauty of workmanship or rarity of design, as for instance, an exquisite picture known as "petit point embroidery" that belonged to President John Adams shown in the sampler exhibition in Boston in 1913. This is embroidered on cream satin and protected by a handsome inlaid frame set on a standard.

Samplers were not the only things used for firescreens, often decorative needlework took their place or, as it is generally known, tapestry embroidery, some of which were in imitation of the colored engravings so common in that period. While it has no specific date as do samplers, yet we know that there are no pieces in existence earlier than the time of Queen Elizabeth.

Under the patronage of royalty needlework became a hobby, taking its place by the side of the sampler. So fashionable did this work become that in the early 19th Century and even before it was advertised in the daily papers as a part of school instruction and the pupils were informed that "They could be educated in a genteel manner and with care taken to teach them proper behavior and needlework on reasonable terms."

The Memorial

Very rarely do we find what is known as the memorial sampler. They are like the regular ones showing large and small letters with patterns interspersed and surrounded by a vine border. It is in the lower part that we find the sentiment worked out, it is shown by an urn with weeping willows in either corner, while the central feature is this motto,

"Earthly cavern to thy keeping,
We commit Eliza's dust,
Keep it safely softly sleeping,
Till the Lord demands the trust."

This was worked in black and white.

Memorials were introduced into pictures. One of these known as an embroidered "mourning piece" was wrought by one Eliza Gould. The inserts were colored, "Doolittle," engravings which are very valuable. They are of George and Martha Washington on the same urn, original glass and frame, the latter being of twisted rope.

There is a second memorial differing in character which is equally interesting. It represents two tombs on each of which stands an urn, one with an insert of George and the other of Martha Washington, both of which are painted instead of being embroidered. The needlework is very fine and it shows the original glass and frame.

While embroidery reached its zenith in the 16th Century, yet it was a favorite occupation both in early Colony days and in the second and third period of our country's history. The frequent selection of royal personages for illustrations is often found, and can be accounted for from the fact that many of the workers were in the high ranks of life. While many may be indoor scenes, yet the majority are in the open.

Noted Sampler Collections

One of the two most noted collections of samplers is to be found at the Essex Institute in Salem, Massachusetts. It was executed by Ann Glover, the first wife of Governor John Endicott. As they landed on the shores of Massachusetts in 1628 and she died the following year, it is supposed to be the oldest on record in the country. The second is at Plymouth Hall, Plymouth, and was designed by Loara Standish, daughter of Miles Standish.

To study a collection of samplers is much like strolling through an old-time garden. The colors are pleasant to the eye, even though faded by time, and like the antique tapestry many of the designs are unusual and charming. The atmosphere of olden days pervades the air and one cannot fail to enjoy the quaint flavor of even the most solemn rhyme.

The Uses, Choice and Planting of Evergreens

(*Continued from page* 19)

honeysuckle will help to blend them harmoniously with the rest of the planting, and they are also excellent in combination with gray stucco buildings. These trees, though much admired as individuals, are somewhat stiff in appearance and a planting of them looks too much like a collection of young Christmas trees to seem quite happy in the landscape. Their most successful use is in small groups around the more highly finished portions of the grounds.

So much for the esthetic side of evergreen planting. Equally important are the practical aspects of the subject. With the exception of the Austrian and Mugho pines, evergreens do not thrive where poor soil, smoke, and dust-laden, drying winds prevail. However, it need not be inferred that they cannot be grown in the city. If given good soil and plenty of water they will survive for some time, though they do not flourish as they would under more favorable

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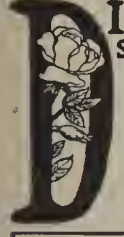

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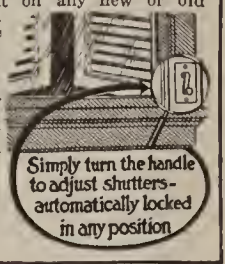

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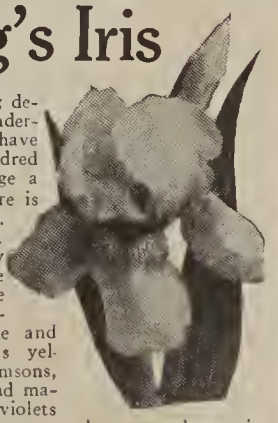

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The Uses, Choice and Planting of Evergreens

(*Continued from page* 48)

circumstances in country or suburbs.

Shelter and at least partial shade in winter are desirable. It is not so much the cold which kills as it is the excessive evaporation of moisture from the leaves, which the frozen roots have no power to replace. The alternate freezing and thawing of a sunny situation is also very bad for them. If sheltered from the strong winds, the moisture-laden air and tempered climate of the coast is an ideal environment. If necessary they may be protected by pine boughs stuck lightly in the ground around them.

For setting out evergreens, two seasons are recommended: first, in May, just before the young growth starts; and again in late August or early September, in time to allow the plants to become fully established before winter. In either case plentiful watering is essential. Those set out in the spring should be soaked thoroughly (not merely sprinkled) at weekly intervals throughout the entire summer. Those planted in the fall need particular care at the time of setting out, for the ground is often very dry at that season. They should also receive frequent soakings for some time. It is best to puncture the ball of earth with a sharp stick in several places to allow the moisture to penetrate.

The soil preparation should consist of good loam two feet deep, one-fourth of it to be leaf mould if procurable. Contrary to the popular opinion, manure may be used for evergreens, but it must be well decayed.

Because of their resinous nature, any drying out of the roots is fatal. In ordering from a nursery, specify that they shall come packed in burlap balls. The roots must not be exposed to the air at any time during the process of setting out, and if it is necessary to delay planting for a few days after arrival, water and bury the roots in the ground without removing the burlap.

The accompanying plans and lists show appropriate uses and comparative costs for some of the most satisfactory evergreens. They are as a class slower growing and therefore more expensive than deciduous plants of a like size. The cost, however, can be reduced by the selection of the less expensive varieties, which are happily the kinds most effective and easily grown; by the purchase of the smaller sizes in sufficiently large quantities to secure a discount; and by the introduction of a certain amount of deciduous planting. In these lists, only a few of the hardiest and most durable kinds have been suggested, though many others might easily have been included. In fact, so numerous are the varieties of evergreens, that the only way to avoid confusion and spottiness in planting is to use a few of them in a restrained way.

The War Garden Department

(*Continued from page* 43)

successfully made in the heating of small vegetable houses by the use of kerosene stoves, further details of which will be gladly furnished by House & Garden.

Preserving Notes

August is one of the important preserving months. Many different things can be put up now, suggestions for some of which follow:

For canning vegetables follow the directions for cold pack canning or for intermittent sterilization already given. For fruits, the cold pack, open kettle or steaming method is best.

To make preserves, marmalades and conserves follow the usual rule, namely: allow 1 pound of fruit to ¾ pound of sugar. Mix sugar with the fruit and let stand overnight to extract the juice. Add juice and rind of oranges or lemons, or both, and raisins or nuts to the fruit to be made into conserves. Boil slowly, stirring often until thick. Seal same as jelly. Three oranges, 1 lemon (juice and rind) to 4 pounds of fruit is the right proportion.

Fruits in August suitable for preserves, marmalades, conserves, etc., are apricots, damson plums, pears, quince and apple, green gage, grapes, peaches, yellow tomatoes.

Fruit Butters and Honey

Wash fruit but do not peel. Put into a granite kettle and add just enough water to keep fruit from scorching. Stew fruit until it is tender. Then rub through a fruit press, and to the pulp add enough sugar to sweeten. (Different fruits need different amounts of sugar.) Butters burn readily and therefore care must be taken in cooking them. They should be sealed while hot. Apples should be cooked in cider. Peach butter is best without the addition of spices. To pumpkin, pie-plant, pear, grape and crabapple butter add 1 teaspoon each of cinnamon and cloves to every 3 cups of pulp used.

For honey use hard pears, quinces or a combination of quince and apple, or parsley. Wash and grate fruit. To each quart of grated pulp add 1 cup sugar. Boil slowly until fruit is soft and the honey of marmalade consistency. Skim as scum forms.

For parsley honey follow directions for jelly making, boiling parsley 1½ hours with enough water to cover. Strain juice through cloth. Allow ¾ cup sugar to 1 cup juice and boil until honey consistency is reached. Seal honey while hot.

Any fruit juice with an insufficient amount of pectin for good jelly making will make honey that can be used in the winter on pancakes and waffles. Honey is good at any time for sweetening and flavoring pudding sauces and frozen desserts.

Miscellaneous

Vinegar: For vinegar making use rhubarb juice, apple cider, extract of clover blossoms, or any fruit juices that may be left over after fruit has been canned. To 1 gallon liquid add 1 pint of molasses, 1 cup yeast or 1 yeast cake softened with a little water and spread on a slice of bread. Allow this sweetened juice to stand in a warm place until fermentation ceases. Then drain off the liquid, strain it through several thicknesses of cheesecloth, bottle and let stand until the vinegar stage is reached. The time varies, depending upon the quality and sweetness of the liquid used. The bread should be placed in the liquid yeast side down.

Green tomato mincemeat: To 5 pounds of green tomatoes, chopped fine, add 1 teaspoon salt and enough hot water to cover well. Bring to a boil. Drain off this juice, and repeat the process. Then add to the chopped tomatoes 2½ chopped apples, 1 pound brown sugar, ⅓ cup finely chopped suet, 2 teaspoons cinnamon, 1 teaspoon each of cloves and nutmeg, and ⅓ pound each of raisins and currants. Set this mixture back on the stove and cook until apples are done. Can the fruit in jars and seal tightly. This mincemeat is good in the making of puddings, fruit cakes and pies and will be relished during the winter months.

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Quaint Color Prints of the Victorian Age

(*Continued from page* 15)

blocks, and some of them had combined metal plate impressions and lithographic (stone) impressions with those from the wood. However, none before him and none after him were able to give quite "just the look" which Baxter's own prints exhibited, and in October, 1835, he obtained a patent—a miraculous piece of good fortune, as one collector has put it!

With his work thus protected he swept the field of rivals and controlled "the market" against others. In the '50s his patent was about to expire. Thereupon the indefatigable proprietor petitioned the Privy Council for an extension. Had not the Queen, the Prince Consort, the Queen Dowager and other great personages been his patrons? Lord Brougham presided at the "pros and cons" when the matter came up for action, and again Baxter won out—again a miracle! However, only for five years!

With the extension of the patent thus secured Baxter made hay while the sun still shone by licensing his process to others. £210 was the fee he exacted in Great Britain and £50 the fee exacted from firms in France, Belgium or Germany where he had also managed to secure patents. That is why various color-prints were issued by Le Blond, J. Dickes, J. M. Kronheim, Myers and Bradshaw & Blacklock in the "Baxter Process." None of them appear to me ever fully to have reached the full beauty of the original Baxter productions.

How To Know These Prints

Baxter's own prints usually bore imprinted, or else embossed on the mount, the legend "Printed in Oil Colours by Geo. Baxter" (or "by G. Baxter") "Patentee" together with one of the following addresses here given in chronological order: 29, King Square; 3, Charterhouse Square; 11, Northampton Square; 11 and 12 Northampton Square.

As the imprints of the licensees often contain the word "Baxter," the collector should not be misled. However, the inferiority of the licensee prints to the real Baxter prints is quickly evident.

The collector will find the finest Baxter prints on special mounts with the Baxter legend embossed in a colorless impression thereon. This is not, of course, to exclude from interest the charming and exquisite book prints for which it is well worth one's while to be on the lookout. The mounted prints were issued separately or in series, and these Baxter prints are nearly always found with a glaze. One of the most interesting of the separate Baxter prints is the Baxter's original composition, in the "Coronation" print, 21¾" x 17⅜" in size, (and its companion "masterpiece" "The Arrival of the Most Gracious Majesty Queen Victoria, at the House of Lords, to open the First Parliament of her Reign," a print measuring 21½" x 16⅞". Both of these historic designs are filled with a multitude of figures, and each one is a portrait! As the old Parliament Buildings were destroyed by fire in October, 1834, this latter print has an added architectural interest to the antiquarian. Fortunate indeed would be the collector who might chance to acquire either print in undamaged condition!

Only a few weeks ago the writer found on the sidewalk table of a second-hand shop a little book the title of which arrested his curiosity—"The Artist or, Young Ladies' Instructor in Ornamental Painting, Drawing, etc.," by B. F. Gandee, published by Chapman & Hall, London, 1835. On opening the cover of this little gilt-topped 16mo.—its pages were only 6⅜" x 3¾"—there was an exquisite title page in colors, a Convolvus wreath, and facing it a little gem of a landscape, both color prints by Baxter! Thirty-five cents for this treasure, and treasure indeed it proved. This little print was from two pictures by Gainsborough in the National Gallery, London. A close examination shows the white to have been printed on. The preface to this little book says, "The frontispiece is a very successful specimen of a new art, which will no doubt, before long, be brought to such a degree of perfection as to produce fac-simile copies of the finest oil paintings; it is done by taking successive impressions from wood blocks; and when it is stated that no less than twelve are used in this instance, and consequently that each plate goes through the press twelve times, some idea may be formed of the ingenuity and skill required to conduct so difficult a process."

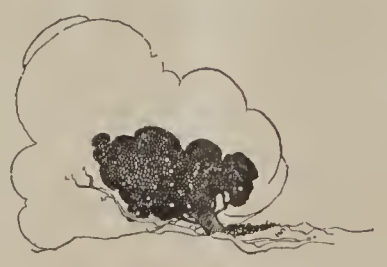
Baxter Portraits

The portraits by Baxter are numerous and interesting. With this phase of his art Baxter showed sympathy and great ability in their design and reproduction. Those of Queen Victoria are especially lovely. Baxter's "Portrait of Mrs. Chubb" (a companion print to the "Portrait of Charles Chubb") is excessively rare. Mr. and Mrs. Chubb lived at a day when photography had not developed to its practicable stage They had eight children and desired to give them each portraits of their parents. Sixteen canvases or sixteen separate miniatures on ivory were not to be thought of for obvious reasons. Fortunately (for the collector as well as for the Chubbs!) the father and mother turned to George Baxter's art and he accepted the commission for a very limited number of sets (I doubt if more than fourteen pairs were issued) to be printed by his process. Mr. and Mrs. Chubb died in 1846. One wonders if they could ever guess that probably $500 might willingly come some day to be given by an advanced collector for this pair of prints!

Prices and Collecting

However, one does not need to spend hundreds for Baxter prints which, if less rare, are still just as beautiful. Indeed with an "eye for antiques" a moderate outlay will result in a truly delightful collection of examples of George Baxter's art. I would not advise removing the prints from any of the volumes containing them which one may come across and acquire. The separate prints can be left on the original mounts—indeed, they should be—and protected by a portfolio.

Baxter also made many prints of miniature proportions for needle-cases, pocket-books, card-board boxes and for music. The "Prince of Wales Galop" the "Hibernian Quadrille" and the "Mandolina Valse" so dear to the hearts of the young ladies of the Victorian age, were enlivened by George Baxter's art, and so was "Ring out Old England's Bells" a national song occasioned by the marriage of the Princess Royal. The book-lover and print-lover will find Baxter prints a fascinating field in which to exercise one's acquisitive proclivities.



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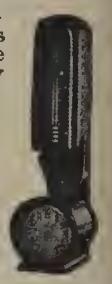

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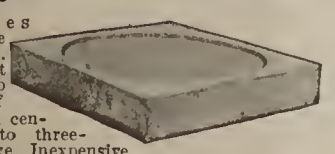
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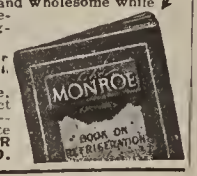

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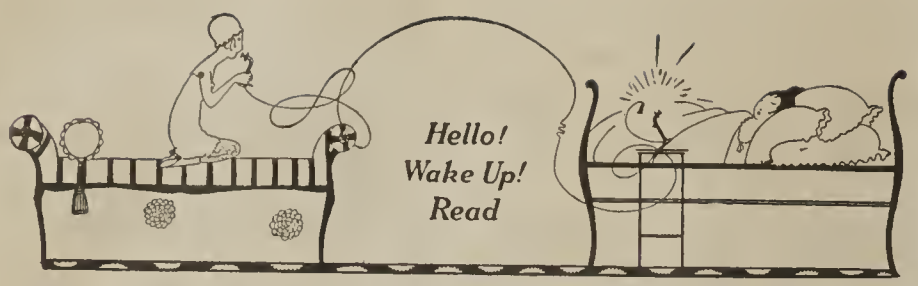

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H. & G. 8-18

Dressing the Four-Poster Bed

(*Continued from page* 35)

silk taffeta may very well be used.

To meet modern demands the manufacturers are exhibiting twin beds of the four-poster variety. Here the curtains of cretonne are supplemented by under ones of linen edged with a knotted fringe which also trims the bed spread. The modern bed roll is introduced here to good advantage. The hangings of the bed are duplicated in the window curtains.

Very effective is the four-poster dressed in a richly flowered cretonne; hangings, cover, flounce and valance all of the flowered material. Possibly this may be a bit too monotonous; if so, applique the motif of the cretonne on to unbleached muslin. Make curtains and flounce of the cretonne.

Many choose to disregard the posts as a means of support for the curtains and allow them to aspire to the ceiling in austere dignity. It must be admitted that this makes for anything but cosiness.

As a novelty use linen decorated as only the Russian needlewomen can, with drawn work and added embroidery. This could be used for flouncing and curtains as well as for coverlet. A lighter effect can be obtained by duplicating the criss-cross patterned net used in Colonial days.

Of course, the present day four-poster is not built to the height of former times when feather beds were piled four and five deep. Instead is substituted the boxed springs of modern manufacture upon which is placed a mattress of any number of degrees of softness, hair, of course, being preferred as the most satisfactory filling material.

Poplars and Aspens—The Trees of Gayety

(*Continued from page* 41)

tremuloides, "the light quivering aspen" of the poet. Usually it does not attain the height of the Lombardy, nor is it of such rapid growth. In form, too, it is different, being much more spreading and lacking the architectural quality already described.

The chief reason for the use of aspens is, to my mind, the incessant activity of their leaves. The hottest summer noontide depresses them not a whit, and their shimmering gray-green foliage seems almost to cool the air. Those there are who say that this constant leaf motion is annoying, but—well, perhaps it is just a question of mood or temperament. All can agree, however, that the whitish gray bark of the younger trees is thoroughly desirable as a touch of pleasant color.

Aspens are especially adapted to informal plantings, either in distant groves on the large place, or among other trees on the smaller one. Do not emphasize them to the point where they become a dominant note, for that effect should be reserved for trees of greater permanence.

Within comparatively recent years the Carolina poplar or Southern cottonwood (*P. Eugenei*) has come into considerable prominence as a tree for the home grounds. It is one of the quickest growing of the whole family, and as such is well adapted to temporary screening effects. Unfortunately, it is misused so often that it has become rather distressingly common. Planted with discretion, however, it fills a niche peculiarly its own.

The Hidden Things of Interior Decoration

(*Continued from page* 28)

Salem, and Marblehead were also sending to the Orient sailing-ships, the most beautiful that have ever sailed the seas, as to this day the lines attest of the few masterly hand-carven models that remain, to be the collector's craze and the decorator's delight. And there still exist rooms in old Germantown houses lined with the sandal-wood brought back from China to the wealthy merchants of the water-front as part of the cargoes of those audacious ventures. How little was tedium allowed to weigh in those days as against endurance and plain obedience to plain orders!

Now something of this stern duty faces the American woman today. The trials and buffetings that will change her from a pampered pet to a woman with a clear sense of purpose, that will sweep away the "junk" mind which has tolerated a "junk" home. Can it not be said that the war will even serve this purpose: to create in American women a better taste and a mellowed appreciation? If it does, it will have accomplished incalculable good. And one cannot but feel that such will be the case.

A Collection of Liverpool Ware

(*Continued from page* 43)

of work each man followed his own style. Sadler chose pastoral subjects with dainty rustic scenery and wonderful foliage. Green, on the contrary, designed Oriental groups with a framework of fantastic furniture.

New Colors and Designs

In 1678 black and red were the only colors printed, but after Sadler's retirement, in 1772, Green's management made a great change. The coloring improved, the subjects were finer and better illustrations were given. During the period following the Revolutionary War outline work originated, the patterns being filled in by young girls employed for this purpose. Then the designs also changed, shells and sea weeds being used, followed by Crests and Coats of Arms which became very popular with the nobility.

We find mention of dinner and dessert services which were used about the middle of the 18th Century, one of which had landscape patterns different in every dish. So fashionable did they become that "fifty" dinner and dessert services, chiefly pierced with gilt, were sent to Amsterdam at one time. The sharpness of this decoration was due to the ink used.

American Trade

Later on Richard Chaffers, one of Shaw's apprentices, designed delft ware for the purposes of exporting it to America. His ambition was to rival Wedgwood both in grace and artistic quality of his work. While he failed in his undertaking yet his output was better than that of any other of the Liverpool Potters. Seth Pennington was another artistic potter who grew so interested in this art that he removed to Worcester, and while there one of his sons painted a dinner service on order for the Duke of York.

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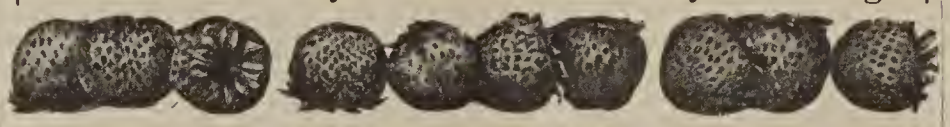

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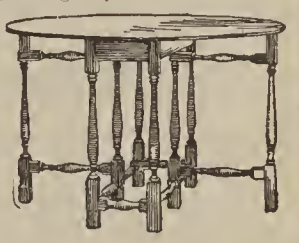

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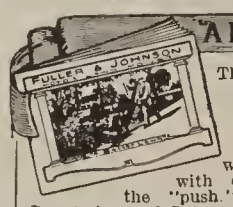

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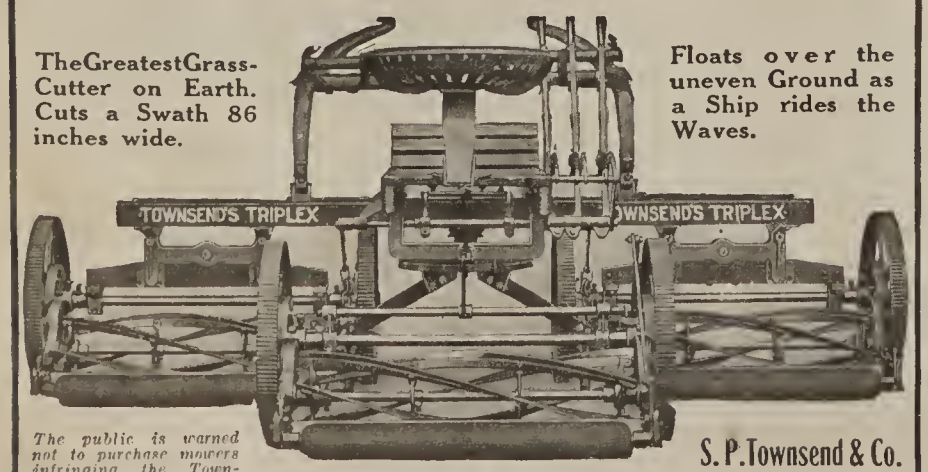

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A Collection of Liverpool Ware

(*Continued from page 54*)

The finest collection of this particular ware is found in the public museum at Liverpool, although almost every museum shows more or less of the product. Some idea of its cost can be realized through ascertaining that a bowl made in 1776 picturing inside a ship brought three pounds, while the portrait of William Penn on a mug commanded two pounds and eight shillings.

The decorative features were usually varied; naturally they covered a great many different subjects. Particularly true is this concerning those purposed for American trade, where the ship and nautical design proved an attractive bait for sailors when in Liverpool ports. The ship merchants more especially in the early part of commercial prosperity, taking great pride in their respective ships, which they sent to every known port on the globe, grew so interested in these souvenirs brought home by their crews that they took advantage of the art and had their favorite ships printed on ware at the Liverpool potteries. These were principally the ships that sailed from New England harbors. In fact we still find standing on the dining room mantel or prominently placed in the corner cupboard in the 20th Century homes of descendants, "Watermelon Pitchers" brought home by their ancestors' ships.

Not all this pottery was designed for American trade; a great deal of it was produced to please customers in their own country. Among the most famous of these latter were the noted "Arms Jug" designed by one Richard Abbey, who founded his pottery in 1790. For years he had been employed by Sadler, studying his secrets so that he was enabled to incorporate them in his own line of pottery.

Many of these were most interesting, particularly the farmer's illustration showing on one side motifs signifying the occupation and on the other a most appropriate verse.

"May the mighty and great
Roll in splendour and state;
I envy them not, I declare it;
I eat my own lamb
My chicken and ham
I shear my own sheep and I wear it.
I have lawns, I have bowers,
I have fruits, I have flowers,
The lark is my morning alarmer;
So you jolly dogs now
Here's to 'God bless the Plow'
Long Life and Content to the Farmer."

These jugs represented in all the one hundred different guilds that were in vogue at that period and orders were received for thousands. This shows their popularity. They were distinctive with Abbey, who seems to have been the only potter who made them.

Just after the Revolution they attained the height of success for it was then that they were exported in large numbers to America. In order to please the public taste portraitures of our most prominent men and events were resorted to. Not all of them were correct in likeness; this is more especially true of those that illustrate General Washington, who was the most popular subject. In fact often they were such caricatures that they could have perfectly well passed for any other of our distinguished Generals. The most interesting of the Washington groups depicted George and Martha Washington in an outdoor scene. They are drinking tea, while in the background stands a negro servant, a characteristic of many of the pieces designed during that period.

Among the other popular subjects were Benjamin Franklin, Samuel Adams and John Hancock. These were generally placed side by side, surrounded by the following inscription: "The memory of Washington and the prescribed patriots of America,—Liberty, Virtue, Peace, Justice and Equity, to all mankind," while below is the couplet:

"Columbia's sons inspired by Freedom's flame,
Live in the annals of immortal fame."

In the designating of our different States, which were illustrated by thirteen stars surrounding a medallion, the name Boston was inserted instead of Massachusetts.

Not only the army, but the navy heroes were portrayed, as well as our ships and frigates, these latter being under full sail and showing the American flag. Underneath the ship was this motto, "Success to the Infant Navy of America." When we consider our late victory over the English this seems almost incongruous.

Doubtless the potters took great pains in their efforts to suit the popular taste of the American public. Often their ideas were eccentric, as for instance, in a "Monument Picture" on one side of which was printed, "Washington in Glory." Below it were the words, "America in Tears." This formed the upper part of the picture, the lower part being a monument for a central figure with an eagle on the one side and a woman on the other, an incongruous combination of ideas. The reverse side pictured a ship, a favorite design with every single one of the potters.

While Liverpool is the name given to all this ware, showing transfer illustrations worked out on a cream, white, background, yet many were made at Staffordshire as well as Sunderland and Newcastle, the latter making the same style of earthen ware as the former. Until more facts come to light it is almost impossible to designate the different potters, for some of the pieces are so wonderful that even the oldest collectors are confused as to the maker.

Mugs and bowls were also made by the Liverpool patters, who found a market in America and gladly catered to it in their decorations

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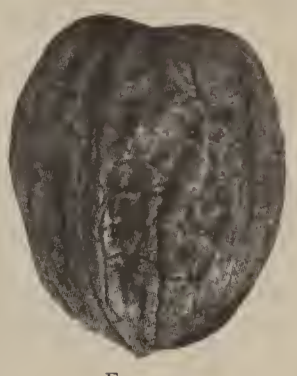

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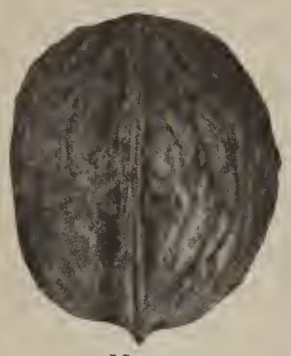

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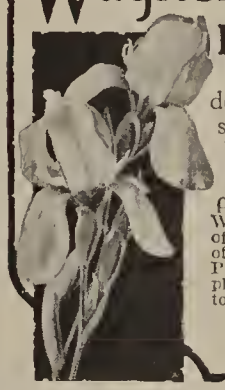

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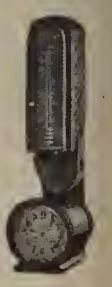

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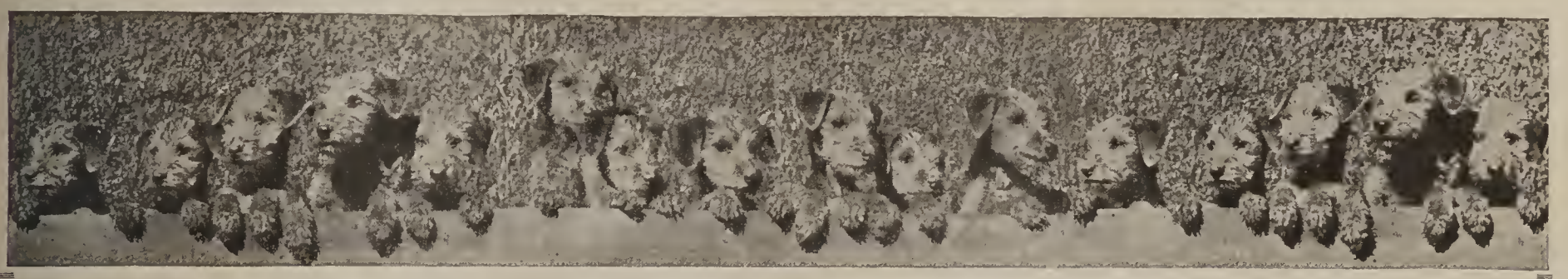

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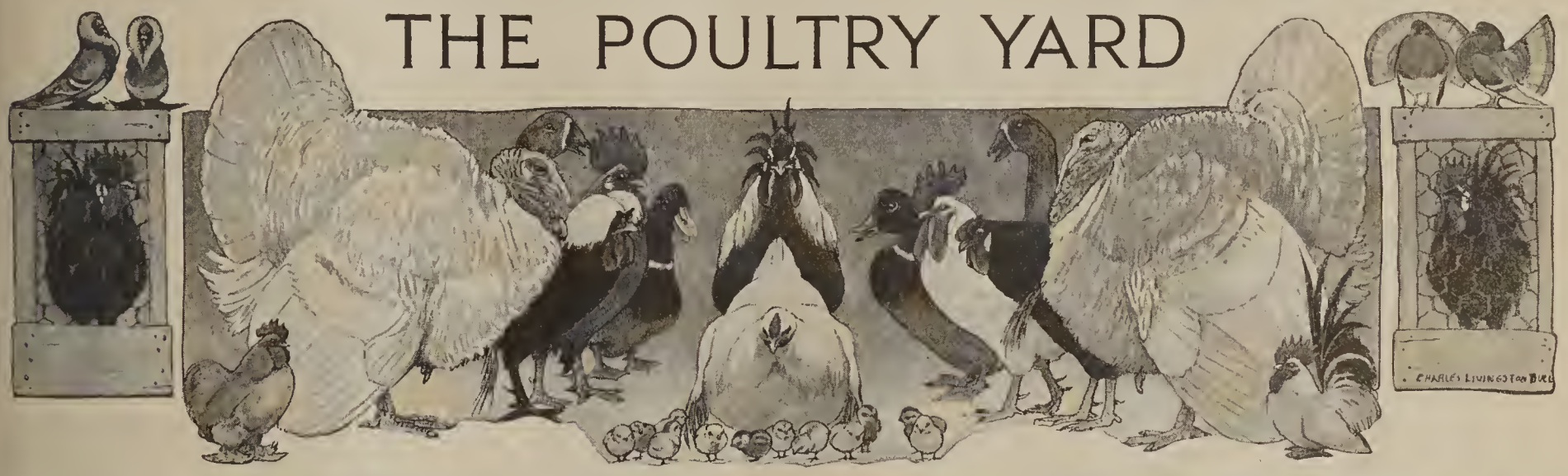

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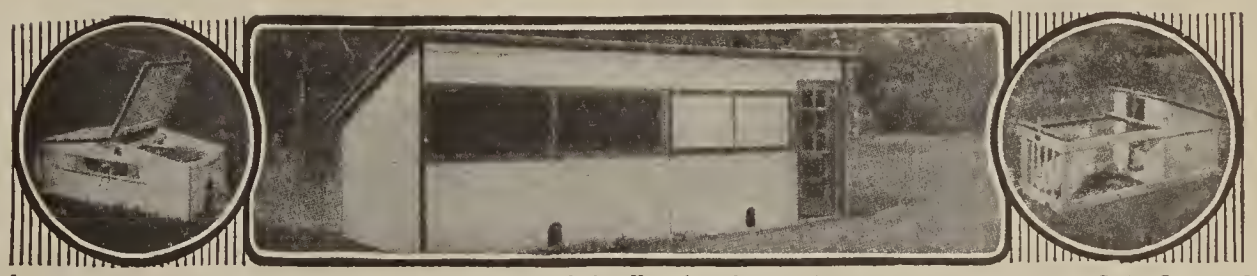

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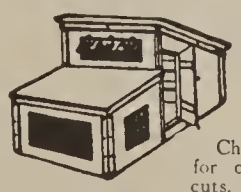

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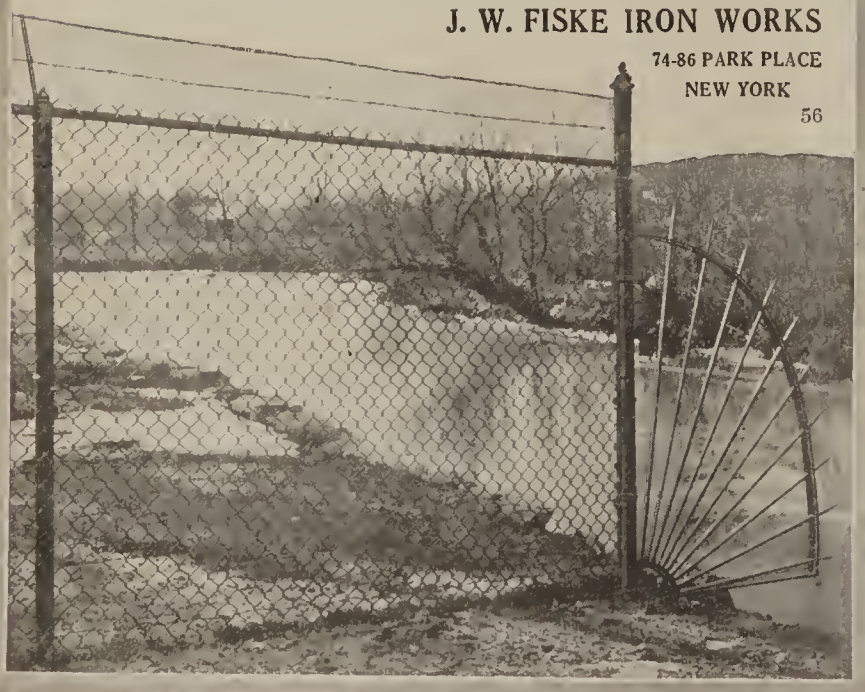

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RICHARDSON WRIGHT, *Editor*

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THAT EXTRA DIME

AMONG the minor horrors of war is the terrible fact that, beginning with this issue, House & Garden will cost 35c on the newsstand.

You have enough to bother you without being given a detailed explanation of why this is done. It seems that, in the interests of paper economy, the Government has forbidden unsold copies of magazines being returned by the newsdealer. And as the newsdealer has to live somehow and his chance of sales is being cut down and the price of paper and ink and cuts and electrotypes and printers' devils is going up, the price has been advanced.

And that reminds me of my shaving soap. I've always used one kind of shaving soap—ever since I was sixteen and took the first fuzz off my face. It is a good soap and has served me faithfully. Since 1914 the price has steadily been going up and every now and then I'm tempted to give it up and get something cheaper. But just about that time I recall how long I have used it and how good it has been and is—and I dig deeper into my jeans and stick to my old faithful.

Unusual doors will give character to a room. Types of them are shown in this issue

Doubtless, to a great many readers, House & Garden is just like that. They have always had the magazine and it has served them month in and month out with practical ideas and inspiration. Now the price has advanced ten cents on the newsstands. If you value the magazine it will be worth ten cents more to you. If you are wise, however, you will subscribe for a year and save $1.25.

This doesn't leave much space to talk about the November issue. It is the Fall Planting Number and contains some keenly practical material for the gardener—planting tables, a discussion of bulbs with planting charts, a group of pictures showing how to store vegetables over the winter, and several other timely subjects. The interior decoration pages include priced dining rooms, wall papers, French fabrics, and linens. You'll like the houses, too,—the Italian house in New England and the Southern Colonial house in Oregon, and the little white house on the hill.

You will notice in this September issue the beginning of a series of articles on equipping the kitchen. In October the arrangement to save floor space will be shown.

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Tebbs

A LIBRARY IN THE MANNER OF THE REGENCY

The style of the Regency is of softer grace than the classicism which preceded it. It is an agreeable combination of straight lines and curves with tasteful but restrained ornamentation. That it was a livable mode can be witnessed from this modern library in the residence of A. J. Rogers, Esq., New York City. The walls are paneled in French walnut. Trowbridge & Livingston, architects

THE MISUNDERSTOOD LOUIS XV STYLE

A Vindication of the Excellence of this Mode of Furnishing and Its Adaptability to Current Decoration

H. D. EBERLEIN *and* ABBOT McCLURE

NO decorative mode has been more misunderstood in America than the "Style Louis Quinze." No mode has been more grievously misjudged and maligned. The attitude does no credit to the American reputation for fair-mindedness and candor. Moreover, such unreasoning hostility and groundless assumption do a gross injustice to the genius of the French people in a period that produced what was unquestionably one of the great phases of decorative art.

We have been too generally wont to look upon the Louis Quinze mode as an embodiment of vulgar gold and glitter, a medley of pallid and insipid colors, redundant ornament, meaningless and frivolous motifs and tortured design, a very orgy of effeminate details made for and reflecting the ideals of a hopelessly corrupt and decadent state of society.

Who's to Blame?

For this misconception we must altogether thank the furniture designers and reproducers of the late 19th Century who were not ignorant but incurably afflicted with execrably bad taste, which they showed by picking out and emphasizing what was worst in the Louis Quinze mode and suppressing all the rest. They picked the defects for perpetuation and made a part appear as the whole.

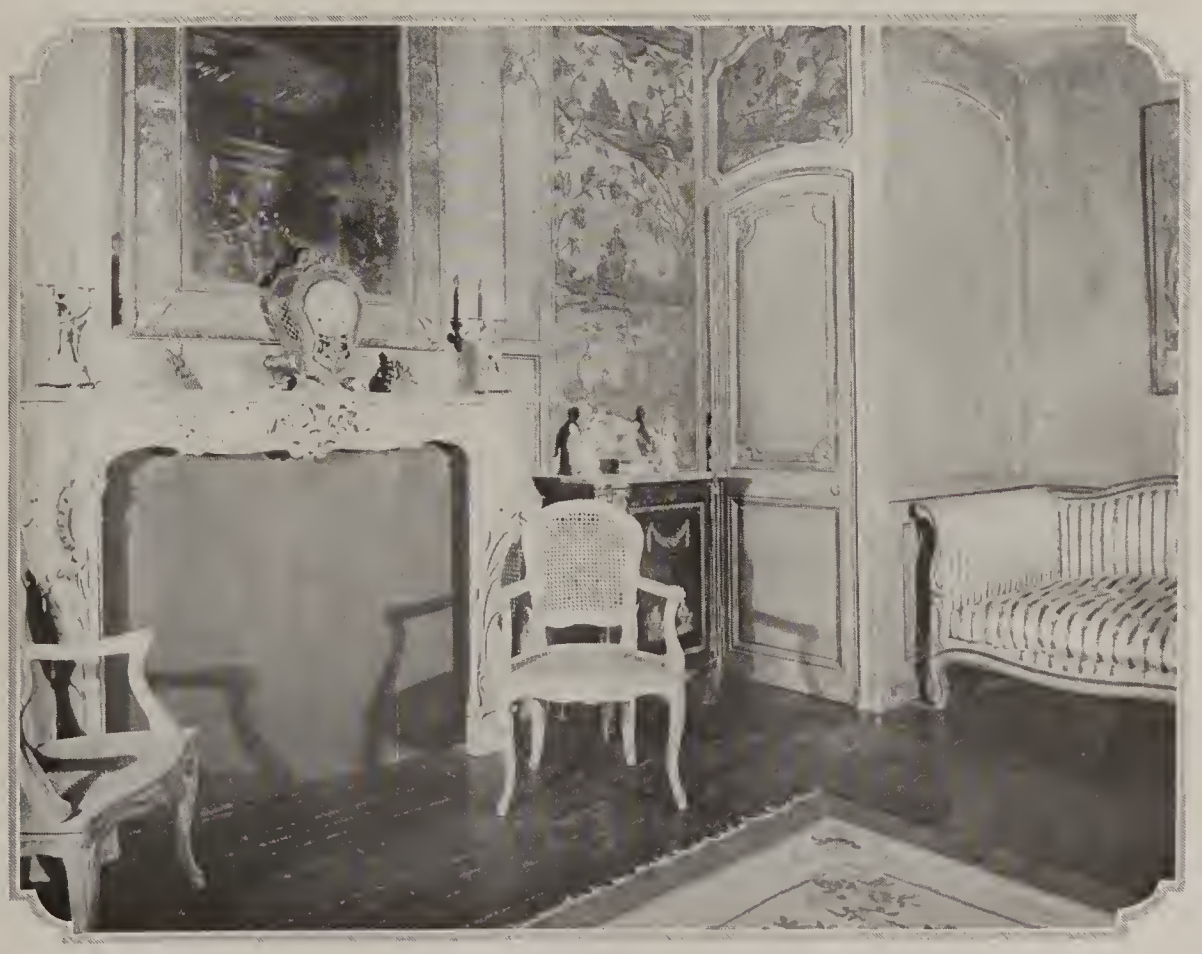
It is well enough to say that the Louis Quinze mode was synonymous with Rococo and that Rococo, when it was bad—which, without warrant, we proceeded to assume that it invariably was—like the little girl with the curl was horrid. And then, conveniently for our self-satisfaction, we forgot the rest—when it was good, "it was very, very good." And there is a vast deal that is good in Louis Quinze or Rococo, whichever you please to call it.

No one will deny that in the Louis Quinze style there are undesirable features and exaggerations aplenty and that exaggerations are very bad as exaggerations are apt to be. But, after all these are eliminated, there is a great residuum of what is truly sound and good, a body of design from which we may derive many a useful lesson and happy bit of inspiration for domestic use.

Many Americans will be coming back from France with a broader understanding and appreciation of the French people and French ideals and truer perception of the character of French art than they ever before possessed. Besides that the worthy part of the Louis Quinze mode is a portion of our heritage, or rather of our gift, from France which most of us so far have failed to understand. Let us now fully recognize what the style was; let us appraise its refinement and grace, its rich and manifold diversity of expression, its gaiety and cheer; and let us see how much we have to gain from an unbiased survey.

What the Style Was

By speaking of the "Style Louis Quinze," or Louis Quinze Mode, we understand the whole decorative system to which that name is attached. That is to say, both the fixed decorative background and also the movable furnishings which complete the composition. To consider any decorative system in a really constructive way from which we may derive any benefit, it is essential to take full cognizance of both factors. Though distinct enough to be analyzed one at a time, they are really inseparable and form one homogeneous whole. This does not mean to advocate only strict period work or even to indicate a preference for it. In understanding this, as understanding all periods, the principles of consistency and harmony between fixed background and movables should be duly observed, for any furniture that has not a sympathetic background is at a serious disadvantage.



A Louis Quinze bedroom, formerly belonging to Madame de Lisle and now in America, shows the simplicity of the style. Woodwork is blue with pale cream moldings. The panels have blue ground with dull yellow decorations. Courtesy of John Wanamaker

Corner of Grand Salon, Hôtel Delisle, Mansart, Paris

Showing the adaptability of Louis Quinze, another view of Hôtel Delisle salon. Courtesy Wm. Helburn, Inc.

In the Hotel de Breteuil, Paris. Courtesy Helburn

A salon in the Hotel de Matignon, Paris, showing the abandon of the unrestrained Louis Quinze

In Louis Quinze characteristics of the Louis Quinze mode, background and movables considered as one complete composition, we shall not attempt to portray the extremes or exaggerations. Instead, we shall endeavor to point out the sane and serviceable phases of the mode—its simpler and more stable forms with which it is possible to live comfortably in modest households.

In Louis Quinze style there is a studied avoidance of everything oppressively formal or ponderous. Deep shadows cast by heavy cornices or boldly projecting mouldings are eliminated. This flattening of projections was a part of the revolt from the massive dimensions and heavy contours of the Louis Quatorze style and does not rob moulding profiles of a due emphasis of an agreeable relief of light and shadow. It is worth noting that the suppression of bold projections tends to increase the apparent size of small rooms. Straight lines—especially horizontally straight lines—are not emphasized; indeed, they are more apt to be suppressed or replaced by curving lines. The emphasis of vertical straight lines is modified, as a rule, only by the elimination or disguising of right angles and the rounding off of corners. These are general principles that it is well to keep in mind.

The Louis Quinze mode had little influence upon exterior architecture and its expression was chiefly confined to interior decoration. There was a tendency, however, to accentuate the size of windows, which often extended all the way to the floor, and whether full length or not, were of the casement type with wooden muntins, stiles and rails. Window heads were rectangular, arc-shaped with either angular or rounded shoulders, round-arched, or in the form of a much flattened ellipse. The characteristic divisions of windows appear in the illustrations. Door heads were shaped in much the same way as window heads. By ingenious manipulation of door and window trims, the interior effect was sometimes modified from the more severe aspect of external lines as already described.

Wall treatment was of paramount importance. Classic orders, previously so conspicuous in the make-up of the fixed background, were adjudged too formal and were either radically disguised or entirely omitted and their place taken by a system of carefully framed and bordered panels. Paneling, indeed, was the chief resource for wall treatment. Paneling in natural wood was generally of oak or of light-colored walnut and was not disguised by artificial darkening mixtures. Painted paneling was largely used and lent itself to a wider diversity of expression.

Panels were large and vertically oblong, extending all the way from a low dado to the cornice. Their widths varied according to the needs of the room and the distribution of openings. Some were narrow, others fairly wide, but they were always spaced in a symmetrical manner. Both tops and bottoms of panels were very generally shaped, while angles and junctions were managed by sundry softening devices. In the more elaborate phases of the mode, the boundary moldings of the panels were enriched with various carved or applied motifs, but in the simpler aspects of the style, as shown in the cut, most of these embellish-

(*Continued on page* 62)

Early English in style, the house has been cleverly adapted to its surroundings. It is of red brick with natural finish oak trim. The south terrace, looking west, shows broken slabs with sod joints. The quaint hood and lattice round the French windows add an old-world touch

The south terrace looking east shows a low brick wall that cuts off the service quarters. The bay windows with their diamond panes are delightfully picturesque. It is a pleasant place to sun oneself and rest, as the presence of the comfortably ensconced dog attests

THE RESIDENCE *of* Mrs. J. E. SMITH HADDEN

WESTBURY, LONG ISLAND

PEABODY, WILSON & BROWN
Architects

The dining room has been carried out in the Georgian spirit, with its rough plaster walls tinted. The niche is particularly interesting and the simple dignified mantel is absolutely in keeping with the whole room

THE FOUR CORNERS *of the* ROOM

Their Possibilities Both With and Without Furniture

AGNES FOSTER WRIGHT

CORNERS have always been the bane of our existence.

As children we found them hatetul; as grown-ups we don't know what to do with them.

At a tender age they were the position of disgrace. Corners were left bare in those days, as if expecting naughty children.

Today the fashion seems to have changed. Perhaps under the Montessori method there aren't any more naughty children. Perhaps—well, anyhow, there are a lot of delightful, charming and resourceful women who positively work themselves into hysterics over the corners of their rooms.

The bedroom corner may provide space for a window seat close by the dressing table — a window seat that affords almost the same luxury as a chaise longue

Now corners have a great deal of restful architectural grace, if left unmolested. Shadows and cross-shadows and the play of sunlight are variable and elusive in a corner. Shadows made by artificial light are even more inte esting. To the contemplative mind empty corners are satisfying. To the decorating mind empty corners add depth and richness to a room. Unless you have just the right piece for the particular corner, let it go undecorated.

A quarter - circle console in a corner of the hall adds distinction. Wrought iron antiqued with dull colors

If a seat is built over a radiator on one side of the room, give the same treatment to the other side

The Two Rules

But if you must fill your corners, remember these two rules:

Corners can be developed by (1) architectural treatment, (2) mobiliary furniture.

The first provides many interesting possibilities both in the treatment of the wall itself and in the disposition of built-in architectural furniture.

If a room is pretentious, two flat pilasters set into the wall in each corner give an architectural finish and elegance. They may be painted the color of the woodwork and a deeper tone rubbed into the grooves. If the woodwork is to be antiqued, the pilasters may carry two or more tones or even colors, if closely keyed. Instead of marble, wood or plaster, pilasters of wall paper may be applied, a treatment most successful when the walls have paper panels of a strictly architectural character.

Corner Mirrors

Mirrors on both adjacent walls of a corner serve the purposes of reflecting light and silhouetting furniture. For instance, a semi-upholstered chair whose side lines and back are equally graceful may be placed against one of the corner mirrors silhouetting the back and reflecting the side. The mirror may be divided into oblongs and at each intersection, in place of the customary rosette, use a large flat plaque of silver metal with a quaint design engraved on it. Such a design could be found in drawer pull patterns. Oblong, diamond-shaped or oval mirrors can be inserted above the wainscot as a panel or as a picture in a panel. By the use of mirrors, many dark corners are enlivened and more light thrown into the rest of the room. While there is restfulness in the shadows a corner gives, there are times when a mirrored reflecting corner most certainly saves the room from being drab and gray. In the recognition of these times and the degree to which their demands may be met lies the art.

In a large room, such as a dining or living room, little quarter-circle cabinets will give a fine balance to the corners and lend the room dignity

Corner cupboards have justly been preserved through the storm of protest against china closets. A long Colonial dining room with white corner cupboards housing a collection of china is certainly not to be easily disproved. Repeating, as they often do, the architectural features of the fireplace, they are one of the happiest of Colonial traditions. When the architect has failed to provide them, they can readily be added as a movable piece, but they absolutely must conform to the lines of the room, related not to the furniture but to the architecture of the room.

Various Cupboards

There are little low corner cupboards, made a little above the height of a table, with a circular front and short legs, that may be made to match the furniture. If the furniture is mahogany and the room needs lightening the cupboard can be painted some soft clear color and lined and decorated. In a gray dining room with mahogany furniture the cupboards could be gray with lines of green and a stiff, old-fashioned basket of flowers in bright clear colors, rose and mulberry predominating. Or the design could be an open dish of fruit to match the pattern of the glazed chintz curtains and valances. A black and jade green room could be worked out well, using the black chintz on chairs and shaped valances, and the furniture black set off by a blue green rug. The corner cupboard would be black with the front panel of green on which was the open dish fruit design. The shelves could be so cleverly arranged as to take care of the usual table glassware. If the circular front runs into too much money a diagonal front could carry the same design, but by all means avoid having a glass door. On top of each place a decorated jar or glass vase, or, if the cupboard is oak or walnut, a copper or brass piece of interest would look well.

Corner tables can be used, of course, but there is always an unpleasant look about the legs against the triangular shadow. A three-cornered table with a drop front leaf would obviate this to a degree, but I think the cupboard idea is more graceful providing the legs are short enough to hide the view of the corner itself and the dust thereof.

In a dining room or hall an effective scheme could be worked out with wrought iron quarter-circle corner tables. They should have a marbleized top and a deep enough apron to be substantial and an interesting treatment of the legs or cross stretchers. They have the same construction lines as a console table. The wrought iron may be foliated and worked out in antiqued gold and colors.

Little decorated corner cabinets are always adorable in a dining room. Yellow lacquer cabinets give a bright spot of joy in a room. Be sure there is something of interest to see in the little triangular drawers or on the shelves, because people are possessed to open any curious or unusual piece of furniture. You may be sure your corners will come into their own if some bright, interesting bits of furniture like these occupy them.

The Placing of the Desk

I find there are two types of people who disclose themselves by the placing of their desks. The contemplative put their chair with its back against the corner and the desk in front, and from that vantage point survey the room. The others are the easily distracted who put their desks in the corner flat against the wall and the chair before it, and find in the bare unsympathetic wall before them an aid to concentration. There is something very human about a desk in a corner. Try the "looking in" and the "looking out," and see in which posi-

(*Continued on page* 64)

Mirrors set in the walls at the corner add to the apparent size of the room, reflect the furniture and afford a silhouette background

In the living room a cosy fireside corner can be made by extending a seat on two sides of the wall into a built-in settee

WHY YOU WANT *to* GO HOME

ONE day late in June a number of New York editors made a pilgrimage, as guests of the Y. M. C. A., to Camp Dix, the big training cantonment down in the Jersey barrens. All sorts of editors came along—the great, the near-great and the nonentities, men and women alike, from all manner of publications and all lines of activities.

Half the day was to be devoted to seeing the soldier at work, the other half to seeing him at play. The military authorities had charge for the first half and the Y men were to take us over after supper. But so many and diverse were the training activities through which a citizen soldier has to pass that the nicely arranged schedule was soon knocked awry. Dusk found us still following the soldier at work, and when darkness came down and departing time approached, we could catch only a fleeting glimpse of the way the soldier plays and is amused.

Yet that fleeting glimpse was the best part of the day. It was like a sweet after a heavy meal. It helped us digest all that had gone before. It gave us a viewpoint from which to see the entire day in its true proportions.

I pronounce this viewpoint because early in the day I had none. Fellow editors wanted to know what House & Garden had to do with a training camp, and, on the way down, I had been cudgeling my brain for an answer. At first this trip simply looked like an excuse for taking a pleasant little holiday. An editor deserves a holiday now and then, I said to myself. That—I don't mind being frank about it—was the first appeal. But a leaven was at work that day. My lazy intention was transformed, before the day was half over, to a big purpose, and gradually, as we motored to the train through the shrouded countryside, there dawned on me the vision of what all this meant—what the Y. M. C. A. was trying to do for the men down there and in other camps here and in France.

It was making them want to go home.

THERE are two factions worrying about the soldier in this country. The first thinks that his training will make a brute of him and will prove to be only the beginning of a vast militaristic scheme that will transform our country into a huge armed camp for generations to come. The other faction takes the opposite view. They say that all these activities and amusements and petty luxuries provided by the Y. M. C. A., the K. of C. and other associations will make softies of our soldiers.

Both are wrong, because both misjudge the kind of American who is being made into a soldier in these training camps and because they do not realize the kind of war we are in. Above all else, they misjudge what these associations are doing.

Taking him by and large the average American soldier is a high grade type. He understands what the fight is for, who it is for, and what it should bring him when peace comes. Don't make any mistake about that. The men in France to-day are there to do a dirty but necessary job. They aren't crazy about it. It is a thing that has to be done and done well irrespective of what it may cost. But when it is over—then they are coming back to their homes and enjoy the fruits of peace.

What the Y. M. C. A. and its kindred societies are trying to do is to keep this home idea alive. They are trying to give the men those creature comforts and facilities for which men appreciate their homes. They are reminding the soldier that someone is thinking for his interests, willing to help him and to cooperate. Because a man finds those same activities at work in his home, he wants to go to it after the day's work. Home is a place where someone thinks enough of you to make you comfortable, keep you encouraged and to give you freedom.

The Y. M. C. A. is taking the edge off this sword of militarism which hangs over the world. Its theories are being proven in the trenches of France to-day. The happy soldier is the best fighter. The man who has a home behind him and the home ideal in his heart has the strength of ten. The American soldier has energized the entire field of allied activity because of these principles. He has left his home to defend it. The Y. M. C. A. brings to his trench and training camp as much of his home as it is humanly possible to transport.

WE have long since learned that it is impossible to gauge this war by any previous wars. The cost, destruction and extent of it are inconceivable. So are the problems it has brought up, and so will be the problems that will come with peace. One of these is the question of getting the soldier assimilated back into civilian life.

Four years of war, four years of trench life and bloodshed and ruthless destruction will inevitably leave their mark on the men. For it must be remembered that the principles of warfare are diametrically opposed to the principles of peace, and the principles of war are being ingrained in these men. How can we bring them back to normal living and a normal code? How can we quiet bloodthirsty wrath and heal the spirit of destruction? These are big problems, and we must think about them now.

Granted that man is very much the creature of environment; granted that you love your garden because you have one, and love the atmosphere of home because it surrounds you. What can be done to prevent our boys over there entirely losing the appreciation of these things?

There is only one answer. We must follow them with as much of the environment of home as is humanly possible. We must prevent them from forgetting their homes and the things their homes stand for. We must make them want to go back to civilian life, back home, when the peace comes.

That is exactly what the Y. M. C. A. is doing. It is anticipating the big problems that will face every community in America when their boys return. It is trying to give the lie to the pacifist plea that a wave of crime invariably follows a war. It is going to prove that free men may rise up to protect their homes and return to them.

THE reason why you readers of House & Garden subscribe year after year to this magazine is simply because you are interested in houses and gardens—in the betterment or maintenance of the houses and gardens you have or the ones you are going to have some day. The spirit which directed you to these pages is part and parcel of the spirit that makes men all over the fighting fronts to-day turn into a Y hut, sling aside pack and gun, and refresh themselves with letters, movies, books, boxing bouts, hot coffee, cigarettes or whatever luxury, amusement or convenience is available. Since you are fortunate enough to possess these things in peace and safety, how much more are you responsible for seeing that a measure of them is given the men who are making your peace and safety possible?

BY the time this issue reaches your hands, you will have read of the coming Y. M. C. A. drive. The Y needs money to continue and broaden its varied activities.

Yes, another drive. And beyond that looms the fourth Liberty Loan and Heaven knows what else. But take this war a day at a time. Meet each new drive as a brand new opportunity to do your bit. Give, subscribe, promise—but give big and generously. The Y. M. C. A. is doing the work you would do, were your boy at home.

You cannot afford not to support it.

Why do you want to go home?

Make a list of the reasons why.

Then give a dollar, ten dollars, a hundred dollars for each reason.

A NEW ANGLE ON THE WAR

The other day we bought a poem from an unknown contributor. The letter which followed and which answered the acceptance gives such an unusual and fresh view on these sordid times that it may help others. Incidentally, it explains why House & Garden *is still devoting a large measure of its space to flowers.*—Editor.

"MANY editors think there is very little need for gardens and the things that go with them, these days. I find myself putting you on the side of disagreeing with them—which, of course, is my side! For after all, in your day you have garden things to sell to passers-by, just as I have.

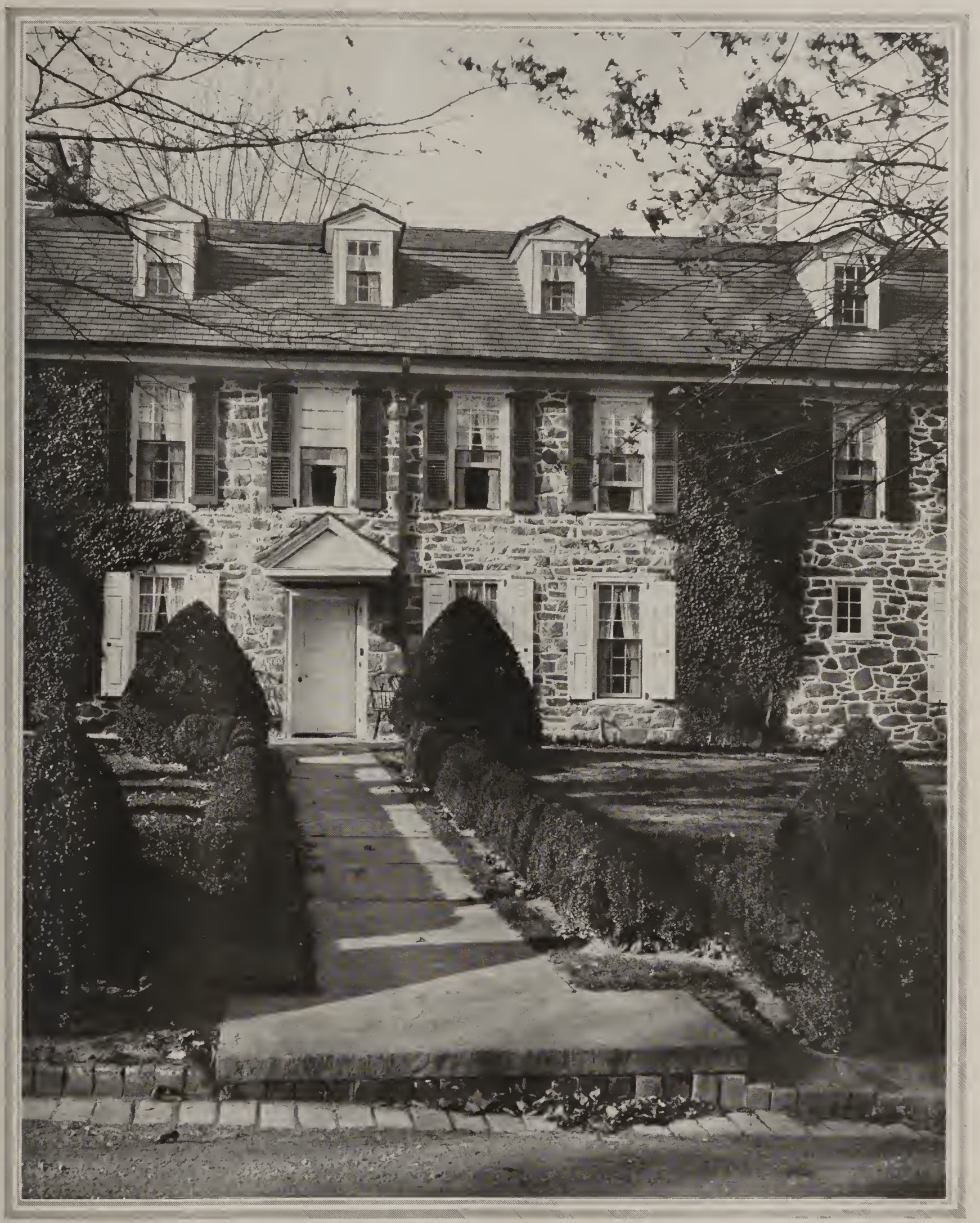
"We are vendors of lovely things which are perhaps just temporarily a little out of fashion. But that doesn't mean they aren't of an enduring nature. For they will come back again and again,—and perhaps war will not.

"Of course, one gives all the time one can to war work. I have been everything from a seller of Liberty Bonds to a canteen waitress, when not running a house or scrubbing the children. But every once in a while one plants something, and pulls a weed or two and thinks long thoughts in the garden. And then one knows the editors are wrong.

"They've only to read the letters from the men in the trenches or the poems they have written. 'Tell us—are the larkspurs blue as ever? Do the tobacco plants look like blurry butterflies in the moony old dusk after sundown? Can there be fields where there are acres and acres of clover musical with busy bees?' So go the letters. And their poems are of how they will walk the still fields under the moon and live upon strawberries and cream, and come down to a breakfast table where there is a big bowl of peonies! The blood-thirsty creatures!—Blessings on them!

"So you see they need the things we deal in, don't they?

A. H. C."



Wallace

WHAT BOX *and* IVY CAN DO

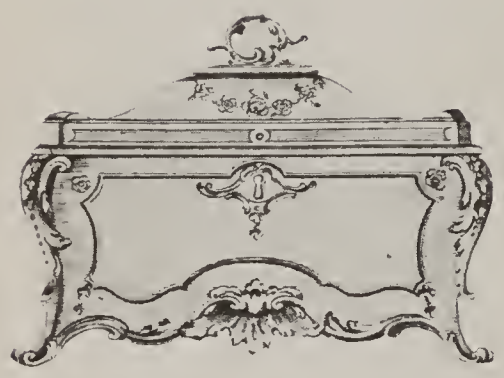
Given the proper architectural background, a planting of box establishes immediately a colonial atmosphere. Add to it ivy, and the semblance of age is complete. This is well illustrated by the Colonial residence of T. W. Roberts, Esq., at Bala, Pa. The house is after a design used by Pennsylvania Colonial farmers—a field stone house long in design, substantially and simply built, with white trim and green blinds above. The architect was Louis C. Baker, Jr.

Design for a tea chest by Thomas Chippendale, from "The Gentleman and Cabinet-Maker's Director," London, 1762

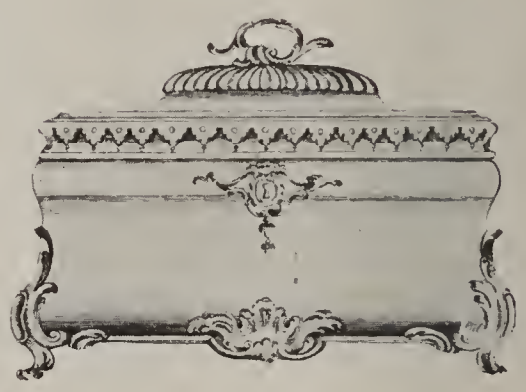
TEA *and* ANTIQUITY—A COLLECTOR'S COMBINATION

There Are Infinite Possibilities in Collecting the Antiques and Curios that Relate to Tea, Both from American and British Sources

GARDNER TEALL



Another Chippendale chest from that master's book of designs



Tea chests in Chippendale design are to be found aplenty

ONE afternoon of a day late in autumn we were having tea in Camberwell. The home of our English friends was a house redolent with memories. The Brownings, Carlyle, and many others had, in days gone by, gathered beneath the hospitable roof. It was one of those houses whose exterior gave hint of an interesting history. Not all interesting houses do that. This one particularly did, so much so, that it lent much of its fascination (or appeared to lend it), to its neighbors.

Perhaps we were in the mood for thinking so, for had we not dropped in to a tea at another wonderful house a few steps away but the day before?

A Treasure House

And what a house that had been! What a host!

I think all the treasures of the earth must have been gathered there to commemorate the yesterdays of beautiful things, of interesting personalties. There was the actual chair in which George Eliot sat when writing "Romolo"; I had sat in it drinking tea! A plate of delectable biscuits was on my right—Carlyle's table! If I had been ill-mannered enough to devour all the biscuits, I am sure that plate would have revealed itself as equally delectable Sevres; I guessed as much from its edge. What an afternoon that had been! Charles Lamb's bookcase! The Persian lacquered mirror that belonged to Rossetti!

"And did you know," said my companion, "that our host is the original of Walter Pater's 'Marius the Epicurean,' his best friend?" It was then that I gasped forth something about a Mohamet in Mecca. "You must remember," said the other indulgently, "that you are in London."

And here we stood, this other afternoon, on the threshold of another happy adventure!

"Tea and antiquity seem to go amazingly well together," said our host of this second day, "but our friend Marius has probably shown you that. Still, his hobbies are many. Ours are few. If we have not ridden in every nook and corner of the world, we have ridden furiously in one direction — tea."

An early 19th Century tea kettle and tea bucket of lacquered metal

Chinese Chippendale tea tray, made in 1760

English lacquered and silver caddies of the early 19th Century

With curiosity piqued we followed to the library. "Arthur!" warned our hostess, as the master of the house paused before the glass-encased shelves to the right of a tapestry-hung doorway.

"No," he laughed, "I'm not going to—yet! You see, every book on those shelves has to do with tea, old tea, new tea, good tea, poor tea. Everything everyone has ever known and printed about tea is there. You will find the first edition of 'Pepys' Diary,' in which that indefatigable chronicler remarks 'I did send for a cup of tea (a Chinese drink), of which I never had drunk before.' Then there is the rare first edition of Philippe Sylvestere Dufour's 'Manner of Making Coffee, Tea and Chocolate,' a quaint little volume printed in 1685, and just 'there' "—our host pointed through the glass—"is Simon Paulli's 'Commentarius' of 1665."

"Arthur," laughed our hostess, "remember the fate of Carleton and Lord North in forcing tea down the throat of America, while Britania wept!"

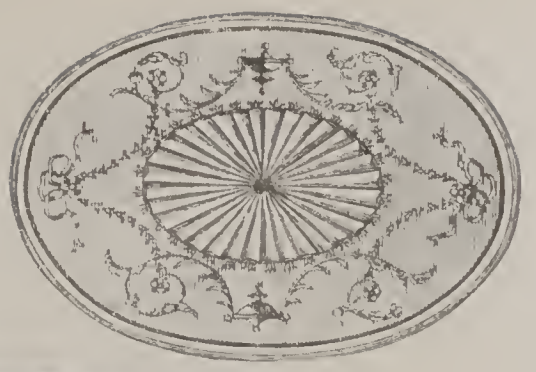
"I meant to go straight ahead!" our host replied with affected meekness, holding back the tapestry to admit us into the very sanctum of this entertaining collector's worshipping.

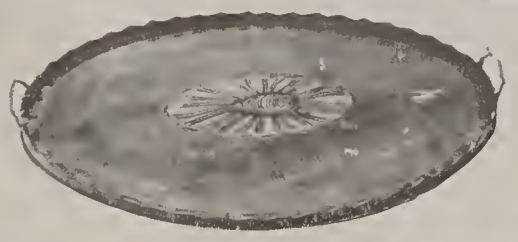
A Collector's Sanctum

The large room, despite its generous dimensions, was cosy. Although filled almost to overflowing with rare bits of china, prints, brasses, pewter; in fact, with a wealth of objects that

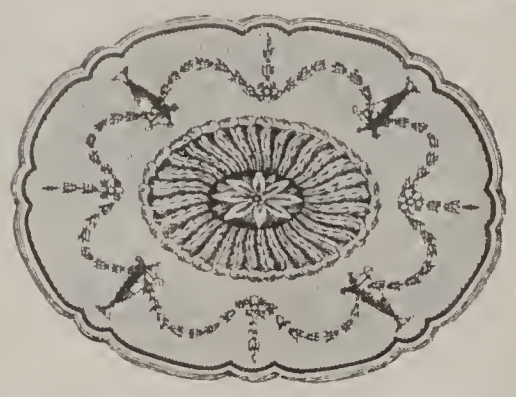
would delight the heart of any collector, there was order in it all. One did not tumble over a Turkey-red tea-cosy or mistake it for a hassock. Nor did one have to compress elbow to side to keep from precipitating precious tea-cups to the floor underfoot. In this instance a remarkable collection of antiques and curios furnished a whole room.

A Hepplewhite design for an oval tea tray

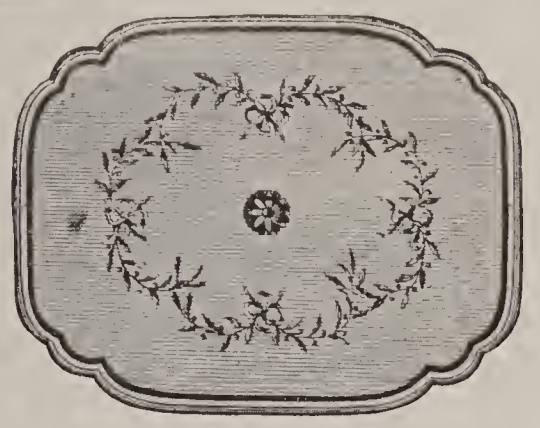




Another Hepplewhite tea tray conception



Inlay plays a great part in Hepplewhite designs



(Above) A Hepplewhite tray made in 1775

Each of these trays has a raised edge

Queen Anne and Leigh Hunt

"I cannot vie with Marius in offering you the throne of George Eliot," said our host, "but here is a very comfortable arrangement once occupied by Queen Anne."

"Yes," commented our hostess, "Arthur went threadbare to have it because Alexander Pope happened to have written:

'Thou, great Anna, whom three realms obey,
Dost sometimes counsel take, and sometimes tay'

In fact, I once arrived just in time to prevent him from buying Leigh Hunt's spectacles just because—what was it Leigh Hunt said of tea, Arthur, I never can remember?"

" 'Oh, heavens! to sip that most exquisite cup of delight was bliss almost too great for earth; a thousand years of rapture all concentrated into the space of a minute, as if the joy of all the world had been skimmed for my peculiar drinking, I should rather say imbibing, for to have swallowed that legend like an ordinary beverage without tasting every drop would have been a sacrilege.' "

"No wonder you were keen for the spectacles!" I cried.

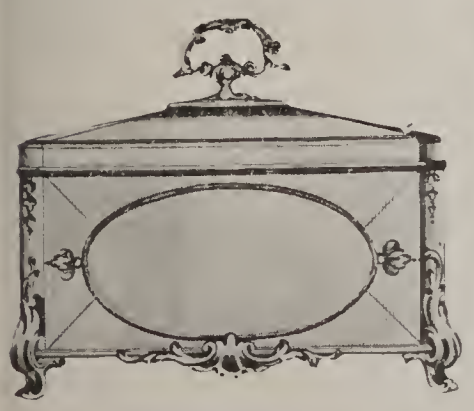
"But I never heard of Leigh Hunt's spectacles. I don't believe he ever wore them. You have to make allowance for the attitude my better half holds toward tea!"

"No, my dear," our hostess replied sweetly, "you know I love these things as much as you do." It was true.

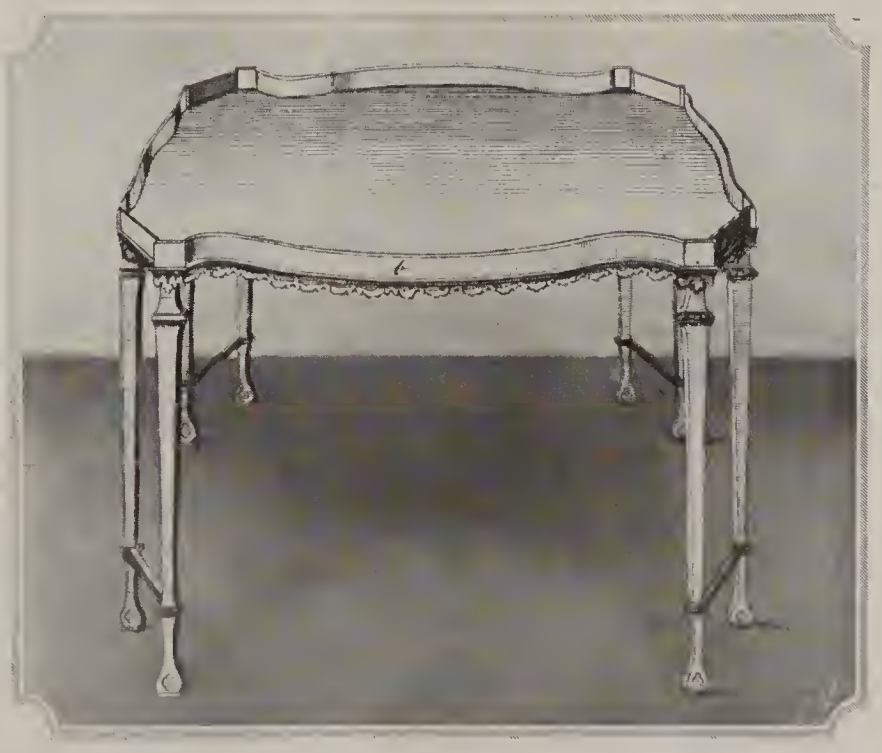
Now while we did not talk tea throughout all our little visit, we did eagerly examine the old tea-furniture. There was Delft, pottery and porcelain of all sorts, marvelous tea-caddies, a collection of prints and caricatures of the Boston Tea Party.

"There were other tea-parties over there in America," our host explained, "you neglect them terribly! There was the 'Tea-party' of Philadelphia in 1773, the 'Tea-party' of Edenton in 1774 and the same year the 'Tea-parties' of Cumberland County and of Greenwich, New Jersey. I have them all in the library!"

A variation on the Chippendale chest design



Each Chippendale design has dignity of line



Design for a tea table in the Chinese taste, by Chippendale. From "Gentleman and Cabinet-Maker's Director"

We saw the books before coming away. Not the least interesting was Chippendale's "The Gentleman and Cabinet-Maker's Director," issued in London in 1762 with its designs for tea-tables and tea-chests, and the Hepplewhite book of 1787. Dr. Samuel Johnson was rated a prodigious tea-drinker in his day "beyond all precedent." We did not compete with his record, nor yet with that of Bishop Burnet, who thought nothing of sixteen cups of a morning, but we did not find our tea taste stinted that delightful afternoon at Camberwell.

"Venus her myrtle, Phoebus has her Bays
Tea both excels, which she vouchsafes to praise."

We found Waller's lines coming to mind many times afterwards, when we had come to discover them in a dusty tome of 1662 which we found for a penny in a book stall and added it to our collection of tea-ana! And what response to the memory of our Camberwell adventures was evoked when home again in our own country we chanced upon Thomas's "Massachusetts Spy" and read therein that touching farewell to tea!

"Farewell, the teaboard with its equipage
Of cups and saucers, cream bucket and sugar tongs,
The pretty tea-chest also lately stored
With Hyson, Congo and best Double Fine."

Books and Autographs

We began then with enthusiasm to read up on tea. It behooved us to begin with the "tea-party" episodes our host in Camberwell had hinted at as neglected by our histories. For one thing, there were the autographs to be sought of many of the revolutionary participants. We found a book on the subject, long since out of print, and many a hint was contained therein. This was "Tea Leaves" by Francis S. Drake "Being a collection of letters and documents relating to the Shipment of Tea to the American Colonies in the year 1773, by the East India Tea Company." There we found many portraits, fac-simile signatures, etc. It is a book worth looking for. Our copy cost us but two dollars. On a fly-leaf someone—not the poet himself, alas!—had copied these lines of

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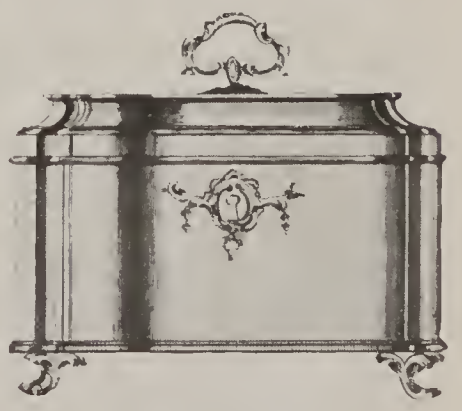


The last of Chippendale's six designs for tea chests

EXPLORING *the* BOGS *for* SURGICAL MOSS

Sphagnum, A Moss of Remarkable Absorptive Powers, Is Needed for Surgical Dressings—How to Collect and Prepare It

DR. GEORGE F. NICHOLS
Botanical Adviser on Sphagnum, American Red Cross

DO you know the whereabouts of a good, wet bog or marsh?

The kind where pitcher plants and cranberries and stunted little evergreens are growing?

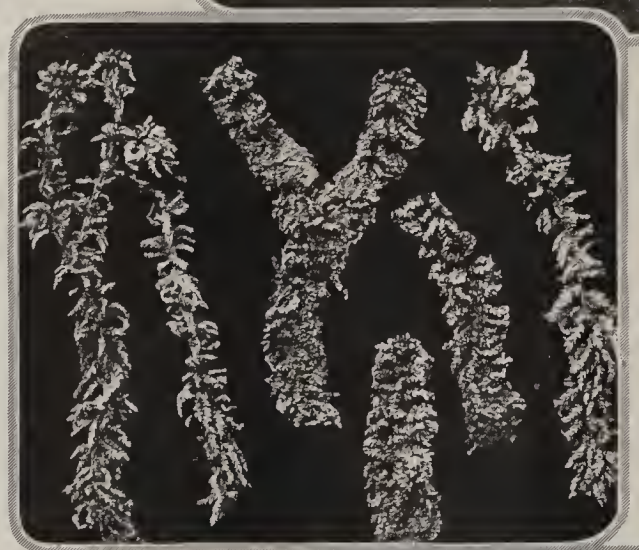
That quakes and trembles as your feet sink into its velvety carpet of moss?

Where you are in constant fear lest you break through the thin surface crust into the miry depths beneath?

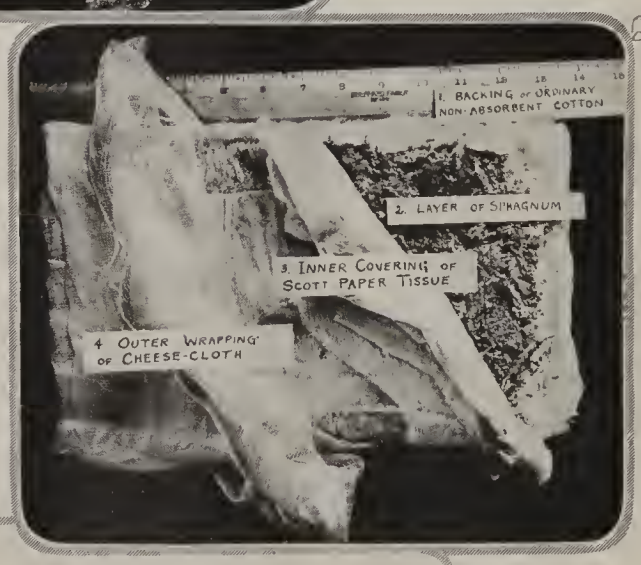
If so, explore it. It may prove a valuable mine of material to aid our nurses and surgeons in alleviating the suffering and restoring to health our wounded soldiers and sailors.

The ore of this mine is the moss called sphagnum. These little plants love the water. Their tiny leaves are like sponges and are never satisfied unless saturated. Pull up a handful, squeeze it, and note how the water pours out of it. When you have pressed out all the moisture you can, put it back into the water and watch how quickly it fills up again. You may dry it in the wind and sun until it is dead and brittle, but you cannot destroy its thirst.

The moss is cured in drying frames of cheesecloth raised from the ground and set up in a spot where there is good air circulation



Of the varieties of sphagnum the three middle specimens are the best



In making a sphagnum dressing the moss forms the foundation layer

Its War Use

It is due to this remarkable absorptive power together with its lightness and softness when dry, that sphagnum is proving of such value in war hospital practice. No other material seems so well adapted for taking up and retaining the discharge from wounds, and it is to be remembered that under conditions prevailing in war, discharging wounds are the rule, not the exception. Indeed, with the Carrel method which has proved so successful, the discharges from wounds are intentionally stimulated very materially. Hence absorptive dressings in unlimited quantities are indispensable.

The use of sphagnum for this purpose is not new; it represents merely another instance of the revival with modern improvements of an old-time practice. From time immemorial bog moss has been used locally in the home treatment of boils and discharging wounds. The early Britons are known to have used it for exactly the same purposes it is being utilized today.

Moss vs. Cotton

In the progress of events, however, moss had given place to cotton for surgical purposes and except for the war would doubtless have remained in obscurity. A time of stress and emergency, with a shortage of absorbent cotton impending, found in the bogs and moors of the British Isles an acceptable substitute.

Not for long did sphagnum remain in the substitute class; it soon won a place on its own merits. For certain purposes it is preferable to absorbent cotton, and as experience has shown how to overcome its objectionable features its use is being extended.

The chief advantage of sphagnum over cotton is that it absorbs liquids more rapidly and will keep on absorbing and distributing until the entire dressing is saturated throughout. Cotton, on the other hand, is more local in its absorptive power and a dressing made from it will ordinarily cease to act long before its theoretical capacity has been attained. In the case of cotton and gauze the liquid is merely held between the fibers and clinging to their surfaces, but in the case of the sphagnum it enters into the myriad of tiny receptacles in the leaves, which seem to have been designed by Nature expressly for taking up and storing liquid. When moderately

Sphagnum is found in bogs—good, wet bogs, the kind where pitcher plants and cranberries and stunted little evergreens grow, where the surface has a velvety carpet of moss

dry, the light, porous and resilient nature of the moss gives to a dressing a degree of coolness and freedom from irritation not possible with other material.

The British Output

Small wonder then for the war-time popularity of sphagnum moss! The British are turning out sphagnum surgical dressings at the rate of a million every month, five times as many as last year and nearly ten times as many as the years before that. And compare these figures with a total of only 250 in September, 1915!

Last year Canada began an inventory of her moss resources and submitted specimens of her products. To-day the Canadian Red Cross is busily engaged in filling a requisition of the British War Office for twenty millions of sphagnum dressings.

The American Red Cross has recently extended its activities to this field and the work already is well under way. One of the most urgent problems at the present time is the location of places where desirable material can be secured without too great labor or expense. A number of good sites have been found, but there is need for more moss than these alone will furnish. Information is wanted regarding the location, size, and accessibility of every bog in the country which contains the right kind of sphagnum. No one knows what the future holds in store and it is the part of wisdom to be prepared. There is unlimited opportunity for exploration.

The Kinds of Sphagnum

At the very outset it cannot be emphasized too strongly that there are a great many different kinds of sphagnum native to North America. Even among the botanists there are very few who can distinguish all of them. Moreover, the same species will exhibit a wide range of variation in response to different conditions of growth.

The requirements of surgical moss are exacting and only the choice material of a few species measures up to the standard. This calls for discrimination in the collection of material, but this becomes a fairly simple matter when the requirements are understood and particularly if the collector or prospector is provided with a standard sample for purposes of comparison.

> Assay samples of sphagnum moss should be sent to the following addresses:
>
> American material in the East to Dr. George F. Nichols, Yale University, New Haven, Conn.; in the West, to Professor J. W. Hotson, University of Washington, Seattle.
>
> Canadian material to Dr. John B. Porter, McGill University, Montreal.

The first step is to locate a bog. A bog differs in many ways from an ordinary marshy place. It is usually poorly drained and may be simply a depression partly filled with water and with no outlet whatever. Commonly there is free water in the middle and the margins are overgrown with a layer of vegetation, perhaps a mere crust of matted plants over deep water and oozy swamp-muck. Such bogs should be explored with caution and it is well not to enter them alone as there is more or less danger of breaking through. Bogs are rather rare and small in most sections of the United States and those with suitable sphagnum are for the most part restricted to the cool, moist regions of the North. In Nova Scotia and New Brunswick bogs are very extensive and some of them build up great mound-like accumulations on flat ground.

Having located a bog, the next thing is to determine the quality of the sphagnum. The best material will be found in the wettest places, as there conditions are most favorable for the development of compact leafy plants. The more robust forms with close-set tufts of branches and abundant leafage are far superior in absorptive capacity to the more slender forms with scattered branch clusters and scanty leafage. Again it is desirable that the material should be soft and flexible but at the same time possessed of a certain amount of toughness and resilience. The kinds to avoid are the coarse, stringy forms and those with brittle stems or harsh texture.

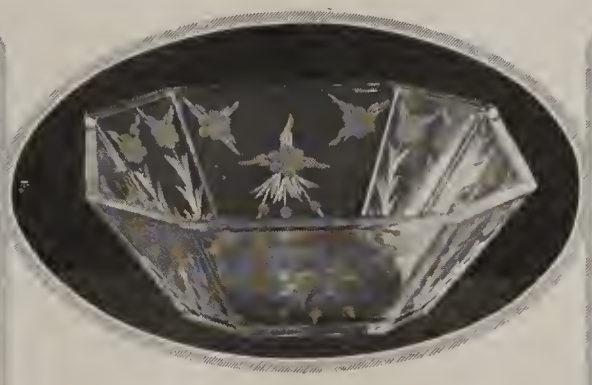
Samples and Data

Should promising material be located in what seems to be sufficient quantity to warrant its collection, the next step is to secure a generous sample for assay purposes, as it were. This should be submitted for examination to someone qualified to pass judgment on its surgical value. Before mailing the material, spread it out in some shady spot and let it air-dry until the bulk of the moisture has evaporated. Then, before it has become so dry as to be brittle, wrap it up in newspaper and mark the package plainly. The sample should be accompanied by a letter containing accurate and full information as to its source, and the extent and accessibility of the supply.

What the Red Cross wants just now, then, is information. But the field to be covered is vast and the number of those who may be regarded as experts on sphagnum is altogether too small to permit their attempting to explore it in person. Furthermore, the matter of expense is one which must not be lost sight of. In very large measure the success of the sphag-

(*Continued on page* 62)

For crackers and cheese or bonbons and cake come a compote and tray, beautifully etched, with a sterling silver band. $7



Octagonal berry bowl, etched simply. Especially priced at $3.25

A three-piece hors d'oeuvre dish of engraved glass comes at $2.50 *without the handle. Sheffield silver and wicker handle,* $2 *extra*

A new design—a reproduction of Venetian glass—has water goblets at $5.25 *a dozen; tall sherbet glasses at* $5.25; *glass plates,* $9.50; *finger bowls,* $8.10; *and ice teas at* $5.95 *a dozen*

A FOOTNOTE *on* ETCHED GLASS

Explaining some particularly desirable pieces which our Shopping Department, 19 West 44th Street, New York, will be glad to purchase for you.

CRYSTAL CANDELABRA *and* LIGHTING FIXTURES

A Distinctive Detail of 18th Century Decoration Now Enjoying a Well Deserved Revival

FREDERICK WALLICK

IT is a little difficult to reconcile the reputation and reality of the 18th Century. Particularly in America, it exhales an atmosphere of sobriety, pretty manners, family prayers and a tendency toward the Puritanical, —an imagined environment which is not altogether substantiated by fact. Whatever our Colonial ancestors were spiritually, they had a keen eye for the substantial necessities of their earthly sojourn. They builded their houses with walls and girders of a suspicious staunchness, and then brazenly decorated them with such handiwork of the devil as leaded glass, marble mantels and crystal lighting fixtures.

What Is Crystal?

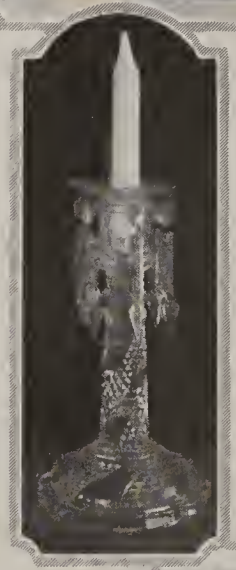
Of all the adornments of that pleasant age, none are more gay and vivacious than these crystal candelabra, wall brackets and ceiling pendants. Just how they came into their popularity we shall never know. History, that has so carefully recorded the inception and growth of almost every other domestic art, has failed to give us even the most fragmentary details of how crystal came into fashion. One or two devotees of glass collecting (judging from their writings, they are quite as fanatical as the searchers after antique furniture) have condescended to tell us, in their chapters on the chemistry of glass, of its structure. It seems that, compared to crown, flint, plate and bottle glass, it contains a large percentage of oxide of lead, while soda alumnia and oxide of iron are entirely omitted. Intellectual and comprehensive data indeed!

So it is that after a vain search for some information as to how it came to be so important a factor in 18th Century decoration, we are forced to this conjecture; that the use of cut glass pendants and beads on the arms and caps of lighting fixtures started through the desire to increase the brilliancy of candle light which was, of course, the only means of illumination during that age; that these perfectly cut and moulded parts were made in great profusion and with consummate art in Austria and Italy and particularly in that center of the glass industry, Bohemia; that English and American craftsmen found it simpler to import these separate parts and then assemble them according to some antique model or occasionally their own designs.

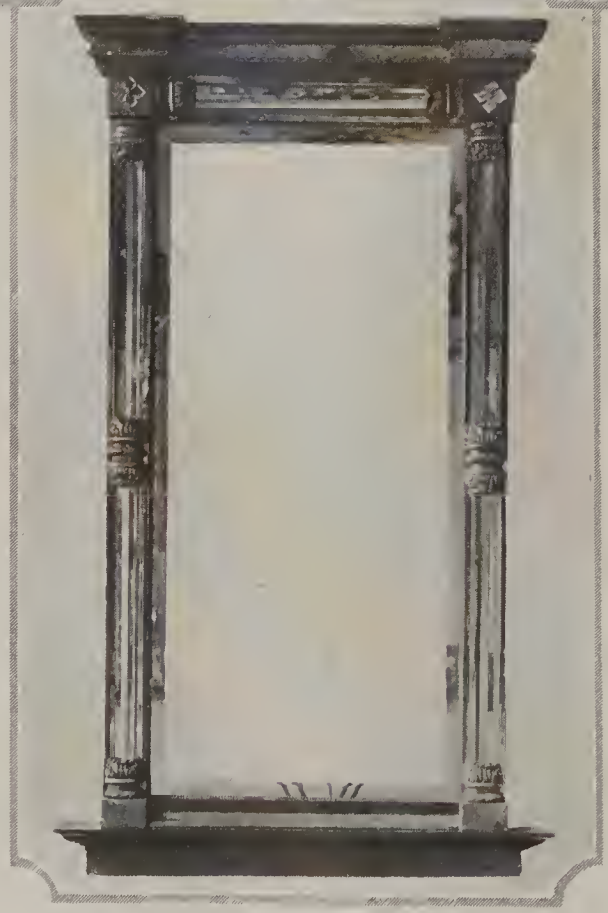
Modern American Work

This at least is the process being followed by modern American decorators. They have realized a growing demand for crystal of all sorts. They have bought whatever and wherever they could, of old pieces; but since this method can supply only a small part of the public demand, they have obtained through wholesale importers, the separate pendants, cups and bosses and had them made up in their own shops. A few have attempted to manufacture crystal, but the results have fallen so far short on the clearness of the glass, its sharp cutting and consequent refractive powers that they have conceded their utter inability to match the original.

Wedgwood bases in blue and white give distinction to the pair of Adam console crystal lights. The canopies and arms are metal



A pair of candlesticks suggesting the terrors of American cut glass without the terrors. The cutting nowhere mars the contour



An Adam mirror with crystal side columns and head bar. Escutcheons at top are glass; other parts antique brass

Unusual Types

Two of the photographs show candelabra for mantel or console. The shafts and arms in one are quite unusual; the bases are of blue and white pottery known as "Wedgwood." In another the standards are made of five delicately turned glass columns and a note of bright color introduced in the ruby disks that hang under the glass canopy at the top and the bases for the candle cups.

Another photograph shows an unusually happy combination of carved wood base and crystal candle arms and cups. It, too, is of the Adam period that delighted in delicate reedings and flat pattern in very low relief. The most unusual feature of this piece is the glass canopy and finial at the back. The photograph, unfortunately, does not show the supporting arm.

The pair of candelabra with marble bases, Wedgwood inserts and dainty pagoda like brass canopies are very rare and are the pride of the Boston decorator who found them. The pendants and the arms are quite usual, but the standards, cut from mellow Sienna marble with ivory toned reliefs in the center, are of novel design.

The five arm bracket shown in the sixth illustration is an Italian piece of the 17th Century. Here the pendants are of extraordinary size and intricacy of cutting. The stairway and trim of this room are tell-tale of Colonial antecedents, but the Italian high back chair, the hanging lamp and particularly the crystal wall fixture tone down the austerity of that rather stiff and uncompromising period.

The pair of candlesticks on this page proves how far from the meaning of cut glass our own manufacturers of this material have gone. Here the cutting is quite superficial, never deep enough to mar the contour of the design or to confuse the reflections by heavy incisions. Contrast these pieces with the average cut glass punch bowl that for so many years was considered the paramount requisite of every fashionable household and the likely first present of the blushing bride. Thank Heaven that so called American "cut glass" is fast vanishing into obscurity.

A rare pair of crystal lights has mellow Sienna marble bases with ivory Wedgwood medallions. Draped crystal strings add interest

In this pair the standards are made of five delicately turned glass columns. Ruby disks between the crystals add a rich tone

The last photograph is that of an Adam mirror with crystal side columns and head bar. The escutcheons at the top, over the columns are of glass, while the column caps, bases and center bands are of antique brass.

A happy combination of carved wood base and crystal

A 17th Century Italian fixture used for a hall light

Crystal in Decoration

This use of crystal in wall brackets, candelabra and mirrors is a forcible indication of a healthful modern tendency in decoration,—the substitution of features having what we may call an architectural rather than a purely ornamental importance. By the latter, we mean principally pictures; pictures that are purely pictures, pretty pictures; landscapes of a highly realistic nature, placed in over-decorated gold frames; vases, plant stands, jardinieres, curio cabinets,—the whole bric-a-brac family whose mission in a room seems to be to fill up spaces that should have been left as spaces, and needlessly to clutter small rooms that cry out for the few essential pieces of furniture and the elimination of all else. A lighting fixture, whether it be a candelabrum, a wall bracket or a lamp is obviously a necessity, and as such should give one the proper sense of importance and permanency. It should be as vital a consideration as the paneling or grouping of windows or the centering of doors. Indeed, in rooms that are used more frequently at night, it is of greater meaning because it is the feature that first attracts one's attention on entering the apartment.

It is not enough that it should be placed with a nice sense of its convenience for the divans and easy chairs; that is too obvious to need argument. But that it should fulfill in addition to this requirement, the functions of proper balance and such spacing as will permit the intelligent placing of wall furniture and pictures is of considerably greater concern.

It is a favorite jest of the decorator that an architect has no intimate knowledge of the location of lighting fixtures and that the decorator's first mission on receiving a commission is to order the tearing out of most of the electric light outlets that have already been installed. Yet, I have seen many interiors in which I felt sure that the architect had studied his problem with a broader vision than the decorator. His placing of fixtures with a keen appreciation of the symmetrical balanced light (the decorator too often thinks in terms of an individual console or tapestry) is frequently more harmonious than the alteration.

We are likely to forget that torchères and candelabra of the size of those here illustrated often assume an equality with wall brackets. A symmetrical room with wall fixtures on one side may easily be balanced by a pair of candelabra or lamps on a table or console at the opposite end. Who has not seen the fireplace wall of a room spoiled by two wall brackets about the mantel that have lost their identity on account of a large pair of torchères standing at each side of the hearth? The brackets should have been omitted and the torchères left to their glory.

Great Adaptability

There is not a period of decoration with which crystal lighting fixtures will not harmonize. The reason is that the value of crystal is the same value as light. And because we are becoming more and more conscious of the imperative meaning of intelligent and beautiful light, the present vogue of this heretofore unappreciated craft is gaining an importance which is likely to continue. We may confidently look forward to a period of enduring crystal popularity.

FALL CHINTZES *and* CRETONNES

Names of shops will be provided or purchases can be made through the Shopping Service. Cuttings will be sent on request.

50″ imported linen in green, yellow and rose on gray. $3.50 *a yard*

A *32″ imported linen in rose, green and blue on taupe.* $1.85 *a yard*

A new chintz of mauve, blue and rose on a vivid rose ground. 30″ wide. $2.25 *a yard*

Glazed chintz of mauves and brown on a brilliant yellow ground. 31″ wide. $1.65

A gay and flowery new chintz has a white ground with bow knots of vivid blue and natural flowers. 32″. $3.75 *a yard*

A Victorian chintz in gray with panels of old-fashioned flowers. 30″. $1.75

A charming Toile de Juoy on a natural linen has pastoral scenes in delicate mauve. 32″ wide, and $2.10 *a yard*

Imported Italian linen of cream and green on brilliant red ground. 32″. Rare value at $1.50

A pink and white cambric suitable for nursery or guest room comes 36″ wide, 50 cents a yard

On a black ground are vivid birds and flowers in this chintz. It is 31″ wide and $1.35 *a yard*

WHEN ARCHITECTURE COMES FIRST

A Principle of Decoration

IN the decoration of any room, there are two necessary factors to be reckoned with—

(1) the permanent or architectural features
(2) the mobiliary features or furnishings.

An understanding of this principle is so fundamental that it cannot be repeated too often. Misunderstanding of it or complete neglect of the architectural background is responsible for much poor decoration.

The architecture may "come through the walls," as it often does in Colonial houses, or it may be a separate creation for the individual room. Complete decorative harmony is possible only when the two elements are in keeping. In the case of the period room, architecture often preceded furnishing, *i.e.,* the motifs and scale of the furniture were taken from the architectural background. In much modern reproduction of period work the nice harmony of details between these two elements is overlooked — with the usual results! On the other hand, harmony can be gained by contrast, and since we are not chained to the strict interpretation of the periods, contrast is a better choice.

The two rooms illustrated here are remarkable for the dignity of their architectural backgrounds. In each case it is so pronounced as to dominate the room. The overdoor carvings of the simple paneling of the walls gives an atmosphere at once ornate and restful. Period feeling has been observed in the selection of the furniture and the colors used are in keeping with the color of the backgrounds. In both cases, however, the architecture comes first.

Contrast—The delicacy of painted Hepplewhite chairs and rattan settee contrasts well with the classical dignity of the architectural background

Harmony—In this instance, the Adam chairs, knife urns and console are in harmony with the Adam overdoor and pilaster decorations

THE SPIRIT OF WROUGHT IRON AND OAK

Their Points of Contrast

THE dining room to the left presents some interesting points of contrast, points that are responsible for the individuality of the room.

The walls, as background of the room; are simple—rough white plaster with heavy but simple door, window and fireplace facings. The floor is tile.

The furniture is oak and the accessories are wrought iron. Between each of these is harmony and the two together are in keeping with the background. Perhaps the fireplace could well dispose of the wrought iron frame which now stands on the hearth and serves no ostensible purpose, but that is a minor point easily remedied.

To complete the feeling of the room and to soften it are such details as portraits on the walls, simple casement cloth at the windows and tassels tied on cushions to the Lancashire chairs. The long refectory table and the heavy Jacobean chest used for sideboard give the room its fine, sturdy Elizabethan atmosphere.

This room, together with the two above, shows the possibilities for drawing out practical ideas from a photograph if one will only study closely. In every issue of HOUSE & GARDEN there are dozens of interiors in which equal possibilities can be found. That is why it claims to be a magazine of service.

Wrought iron and oak are both sturdy and hard of texture. They have been used against a plain plastered wall. Casement cloth curtains maintain the simplicity

THE RESIDENCE *of* WALTER S. GOODWIN, Esq.

MIDDLEBURG, VA.

GOODWIN, BULLARD & WOOLSEY,
Architects

The stables contain ten box stalls. A carriage house to hold three cars occupies the center group

Walls in the dining room are French gray with wood molding panels. French doors lead to breakfast porch

The rear of the house faces a wooded lawn. An arched handling of stone adds variety to this façade

The living room, which is 25′ x 45′, opens on the view with three windows and at either end with casement giving entrance to a breakfast porch. One enters the living room by three steps down from the hall level

The house was designed and built to accommodate guests fond of outdoor life and for entertaining during the winter hunting season. It is of field stone set in wide white bond, with white wood trim. The roof is shingle

The pure white blossoms of the trillium show like huge snowflakes against the dark green leaves

Drifts of bluets, exquisitely colored as bits of Dresden china and far more dainty, powder the grass

One would naturally expect violets in a wild flower garden, for their intense yet varying blue would be sadly missed

THE GARDEN *of* WILD FLOWERS

Simple and Unassuming, and Therefore Quite in Keeping with War Times, Is the Garden of Native Plants

ELIZABETH LEONARD STRANG

FOR the present, flower gardening as a pastime has been relegated to the background of our desires. Nevertheless, more than ever before are relaxation and detachment from nervous strain made necessary. And where is one more responsive to the soothing processes of nature than in a garden of wild flowers?

An elaborate flower garden, besides assuming greater initial outlay and proportionately expensive upkeep, is more stimulating to the mind and suggestive of social functions than one filled with the less spectacular but more alluring native wild plants. There is a shy delicacy about hepaticas, bloodroots and violets infinitely more restful than the flaunting color masses of the peony or larkspur. Moreover, they require little soil preparation, no small advantage in these days of enforced economy.

Securing the Plants

If convenient, the plants themselves may be collected with no more outlay than the time spent in gathering them in the woods, the fields and the wayside—a delightful form of recreation. On the other hand it is possible to purchase them, and in some instances this will prove the cheaper in the end, as in the case where one would need help to gather them.

As for maintenance, no garden is entirely self-sustaining, in spite of the much vaunted perennial borders, which are supposed to bloom year after year without attention. Plants must be taken up and thinned, divided and reset; others need staking or faded blossoms removed, and even in the hardy garden some varieties will disappear and must be replaced. However, some plants will flourish with a minimum of personal attention under adverse conditions, and of such is the garden here described.

Assuming the word garden to mean an enclosed space having a definite design, rather than the more or less naturalistic collection of plants usually implied by the term "wild garden," picture to yourself a grassy vista stretching between rows of blossoming apple trees, with daffodils clustered in the grass about their trunks!—at whose far end is a flight of shallow stone steps descending between masses of native trees and shrubs to a hidden garden near the brook! Here is certainly something very different from the ordinary wild garden.

In a setting of twiggy growth whose exterior gives no hint of the beauties within, lies a grass panel framed by flowers. In a woodsy recess opposite the steps stands a weather-stained marble figure of Pan, upon which in springtime the young leaves of the birch cast their dappled shadows. Blue violets wink from the dewy grass, and in the background blushes the Judas tree. Feathery green hemlocks frame the sides of the picture. Nearby are pussy willows, symbolic of spring, and groups of little aspen trees, their trunks a color harmony of smooth creamy gray greens and warm browns, which the sunlight tinges with orange.

In arranging the enclosing frame of trees and shrubs, care should be taken to preserve an informal effect. For that reason finely formed specimen shrubs set at regular intervals are not desirable. On the contrary, twiggy ones, collected if possible and set closely together as they are found in their native haunts, are much to be preferred. On the side next the flowers the ground may be spaded in the regulation manner. But on the outside, in order that no hard bed line may show, they should be tapered off into scattered groups set singly in holes dug in the grass.

As you approach, two seedling apple trees, planted solely on account of their bloom, blend happily with groups of birch and aspen, thus tying in the wild part with the cultivated orchard. Groups of gray birch, clustered thickly together as seen in their wild state, emphasize the four corners.

Flanking the sides of the niche at the far side of the garden are bands of amelanchier, whose young leaves, downy gray, and abundant white blooms express the spirit of the place even more delicately than the larger and later flowering dogwood. The bloom of the red maple slightly overlaps the amelanchier, and they form a striking combination.

Additional Shrubs

Other spring shrubs appropriately facing the panel are the high bush blueberry, whose waxy bells and new leaves flushed with pink are succeeded by no less beautiful fruits covered with purplish bloom, and these in turn by autumn tints of vivid red; the *Magnolia glauca* or sweet bay, whose small creamy white cups possess a shy fairy beauty and elusive fragrance, unsurpassed by the more showy Asiatic magnolias; the flowering raspberry, dark green of leaf and pink of flower, is at its best in midsummer; and next the grass, as an emphasis to the main axis, dwarf junipers—if the soil is dry—or, if the spot be a shady one, the more attractive ground hemlock.

Massed immediately in front of this set of shrubs —where they receive the needed shade, and where they may rest unobserved after their period of bloom is over—are the wild spring flowers. Here the bloodroot gleams white in the recess; hepaticas disclose their pastel shades of pink and blue against the dark red leathery leaves; trillium, above a dense mass of dark green foliage, erects its large, pure white flowers; the spotted heads of the yellow erythronium nod their heads in company with the pink buds and sky-blue flowers of the Virginia cowslip, and the foam flower makes an attractive setting for the lavender blue of the wild phlox. The grass is powdered with drifts of bluets, mingled with the large blossoms of the field violet, comparable in size and color with the most expensive blooms supplied by the florist, but scentless; and their intense blue combines well with the gold-edged scarlet blossoms of the wild columbine and the clear orange yellow of the celandine, both of which are near the statue.

Though woodland flowers, all these often survive in old meadows long after the trees have been cut down, proving their adaptability to conditions. The flowers of summer will spring up in front of them and hide the spaces void of color by their passing. In the midst of all this delicacy of spring, yet one more vivid effect we have down by the brook, the golden marsh marigold. It loves to grow right in the water, but may thrive in garden beds.

In Early Summer

As spring merges into the first flush of summer there appear the white blossoms of the chokeberry. There are two varieties of this shrub, having respectively red and black berries, but it should also be planted for its bloom, the pink stamens of the flat-topped flower clusters being suggestive of the hawthorne or pear blossoms. The viburnums also present numerous clusters of small white flowers in early summer; and in early July the shade of the hemlocks near the niche is perfumed by the white azalea. In the comparatively wet place near the brook is planted the elder, whose large white panicles of bloom form an attractive background for the low wild rose of single pink.

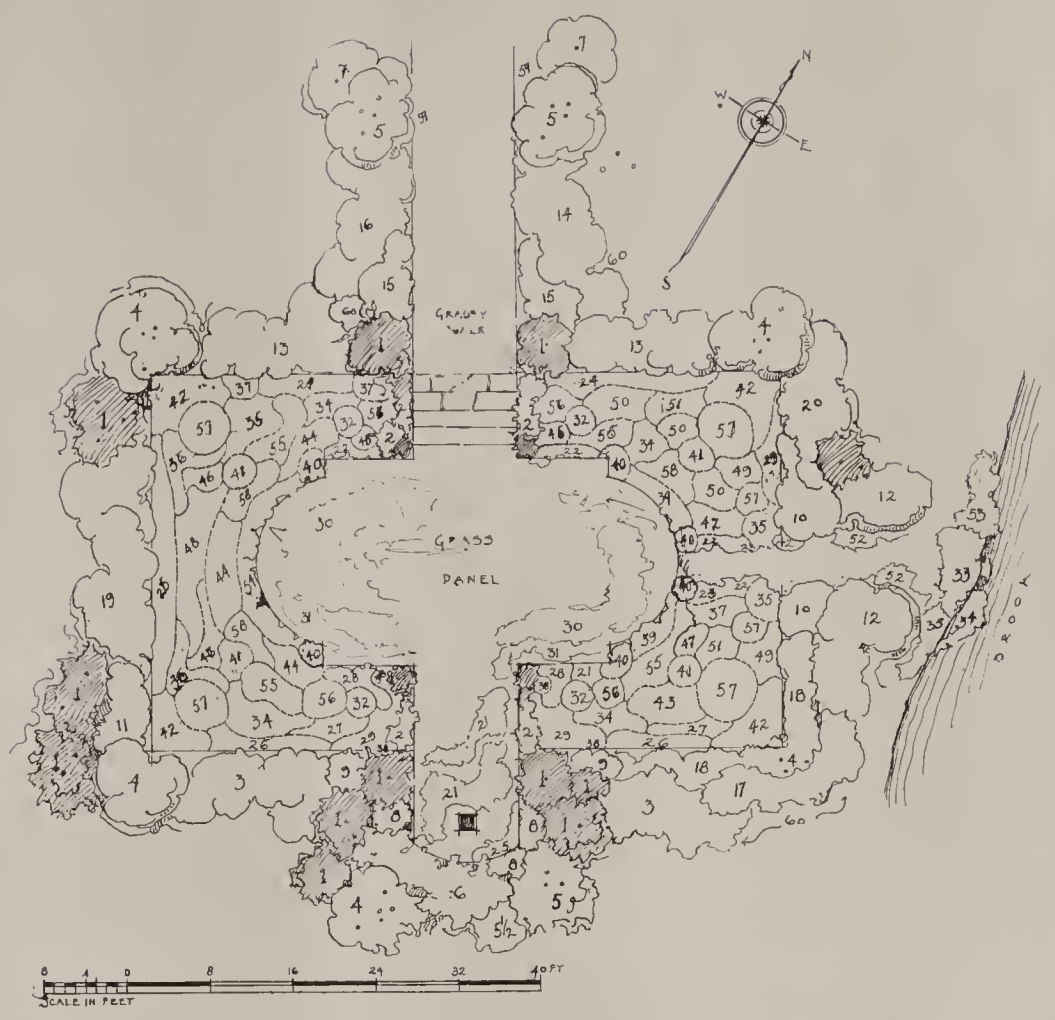
In June the wild blue flag thrives at the brookside and alike in the garden; its flowers, smaller of course than the German varieties, blend harmoniously with the wild blue lupine, which has been relegated to a dry part of the garden. These plants resent being moved; but if the seed is collected from the wild plants as soon as it ripens, and is sown in the permanent spots allotted them, they will bloom the following year.

Balanced Planting

Although the spirit of the garden is informal a certain amount of balance observed in the arrangement of the more striking floral forms is in keeping with the design of the turf panel. With this in view, Indian hemp is placed in four conspicuous clumps, where its large, pleated green leaves give height very early in the spring. The corners next the shrubs are filled with woodsy looking clumps of meadow rue, whose creamy fringe-like flowers last about a month, but whose foliage lasts all summer. Ferns are scattered irregularly in shady places between the shrubs and early wild flowers, where their coiled leaves push up at the first approach of spring. Mulleins stand forth in bold balanced clumps at the corners, their large spikes of sulphur yellow flowers toning effectively with the wooly gray leaves — a tone of gray repeated by the aromatic southernwood near the entrance. Though a garden plant, the latter will thrive under trying conditions.

Almost anything will grow in spring when the earth is full of moisture, but as summer comes on, plants adapted to dry soil do best. The colors must be carefully ar-

(*Continued on page* 60)



PLANTING LIST *for* A GARDEN *of* WILD FLOWERS, TREES *and* SHRUBS

TREES AND SHRUBS

SPRING

1. *Tsuga canadensis,* American hemlock: tree, to 60'; shrub-like when young.
2. *Juniperus communis,* dwarf juniper: 1'-4'. *Taxus canadensis,* American yew, ground hemlock: red berries, 1'-4'.
3. *Amelanchier botryapium,* shad bush or June berry: shrub or small tree, fl. April and May.
4. *Betula populifolia,* gray birch: small tree, 20'-30'.
5. *Populus tremuloides,* aspen: small tree, rarely to 50'.

5½. *Salix discolor,* pussy willow: small tree or shrub, to 20'.

6. *Cercis canadensis,* Judas tree: small tree, flat head, flowers before the leaves; April-May.
7. Seedling apple trees planted for bloom.
8. *Magnolia glauca,* rose bay: shrub, cream white flowers, May.

SUMMER

9. *Azalea viscosa,* clammy white azalea: shrub 4'-6', fragrant, June, July.
10. *Rosa blanda,* early wild rose: low shrub, 1'-4', single pink. June-July.
11. *Rubus odoratus,* flowering raspberry: shrub 3'-5', flowers showy rose-purple, May-September.
12. *Sambucus canadensis,* elder: shrub 5'-15', fl. white, June-August. Edible fruit.
13. *Aronia arbutifolia,* red chokeberry: shrub, 12', fl. May-June, red fruit. *Aronia nigra,* black chokeberry: shrub, lower, fl. May-June, fruit black.

AUTUMN

14. *Viburnum dentatum,* arrow-wood: shrub 6'-10', fl. white, June-July, fruit dark blue, foliage bronze red in autumn.
15. *Viburnum acerifolium,* Dockmackie, maple-leaved viburnum: shrub 3'-6', fl. white, June, fruit deep purple, foliage dull red, rose pink and cream-white.
16. *Viburnum cassinoides,* withe rod: shrub 2'-12', fl. white, June-July, fruit pale green, rose and blue-black, foliage purple turning to rich red.
17. *Rhus glabra,* smooth sumach: small tree or shrub, fl. red, June-August, foliage intense flaming red in autumn.
18. *Vaccinium corymbosum,* high bush blueberry: shrub, 6'-15', fl. May-June, fruit, July-August, leaves scarlet and orange in autumn.
19. *Ilex verticillata,* black alder, northern holly: shrub, 5'-10', fl. small, May-June, fruit red, September, persisting until late.
20. *Hamamelis virginiana,* witch-hazel: shrub 10'-15', fl. yellow, November.

FLOWERS

SPRING

21. *Sanguinaria canadensis,* blood-root: white, early April-mid-May, 8''.
22. *Hepatica triloba,* liver leaf: pink, white, blue, violet, late April-early May, 4''-6''.
23. *Erythronium Americanum,* yellow adder's tongue: late April-May, 6''.
24. *Mertensia virginica,* Virginia cowslip: conspicuous pale blue, pink buds, late April-late May, 1'-2'.
25. *Trillium grandiflorum,* large-flowered wake-robin: white, May-June, 9''-12''.
26. *Phlox divaricata,* wild phlox: lavender-blue, April-June, 10''-18''.
27. *Tiarella cordifolia,* foam flower: white, April-May, 6''-12''.
28. *Aquilegia canadensis,* wild columbine: scarlet, late April-mid-June, 1'-2'.
29. *Chelidonium majus,* celandine: yellow, April-September, 12''-18''.
30. *Houstonia coerulea,* bluets: violet-blue or white, May-early June, 3''-6''.
31. *Viola palmata,* var. *cucullata,* common blue violet: late April-May, 2''-6''.
32. *Veratrum viride,* false hellebore, Indian hemp: striking foliage, flowers small, green, June, 2'-7'.
33. *Caltha palustris,* marsh marigold: yellow, April-May, 1'-2'.
34. *Iris versicolor,* large blue flag: late May-June, 1'-3'.

SUMMER

35. *Lupinus perennis,* wild blue lupine: June-July, 1'-2'.
36. *Lilium canadense,* Canada lily: orange yellow spotted blown, June-July, 1'-4'.
37. *Dicksonia punctiloba,* hay-scented fern: 2'-3'.
38. *Osmunda regalis,* royal fern: 3'-4'.
39. *Linaria vulgaris,* toad flax, butter-and-eggs: yellow, June-September, 1'-3'.
40. *Genista tinctoria,* Dyer's green-weed, woad waxen: yellow pea-like fl. late June-July, 3'.
41. *Verbascum Olympicum,* mullein: yellow, most conspicuous variety, July, 6'-10'.
Improved variety, the most conspicuous mullein.
42. *Thalictrum flavum,* meadow rue: creamy white, July-August, 2'-4'.
43. *Rudbeckia speciosa,* showy coneflower, black-eyed Susan: deep yellow, brown center, July-August, 1'-3'.
44. *Asclepias tuberosa,* butterfly weed: reddish orange, early July-early August, 2'-3'.
45. *Artemisia pontica,* Roman worm-wood, southernwood: aromatic, grayish foliage, 1'. Not wild but thrives in dry soil.
46. *Daucus carota,* wild carrot, Queen Anne's lace: whit, July-September, 1'-2'.
47. *Eupatorium agcratoides,* white snake-root: small flowers in masses, spreading, August-September. 3'-5'.
48. *Cichorium intybus,* wild chicory: sky blue, August-September. 2'-4'.
49. *Rudbeckia purpurea,* purple coneflower: dull purplish pink, brown centers, July-August, 2'-3½'.
Not wild but looks suitable.
50. *Hibiscus Moscheutos,* swamp rose mallow: large pink flowers, August-September, 3'-5'.
51. *Eupatorium purpureum,* Joe-pye weed: dull purple pink, tall heads, late July-early September. 5'-7'.
52. *Monarda didyma,* bee balm; red, ragged heads, aromatic, mid-June-early September, 1½'-2½'.
Native plant, but one commonly grown in gardens.
53. *Lobelia cardinalis,* cardinal flower: scarlet red, July-August, 2'-3'.

AUTUMN

54. *Aster ericoides,* white heath aster: wand-like branches, tiny white flowers, August-September. 1'-2'.
55. *Aster patens,* late purple aster: bluish violet, September, 1'-2'.
56. *Aster Novae-Angliae,* New England aster: deep royal purple, mid-August,late September, 3'-7'.
57. *Helenium autumnale,* sneeze-weed: yellow, September-October, 2'-7'. Native plant, but prized in gardens.
58. *Solidago canadensis,* golden rod: yellow, late July-early October, 2'-5'.
59. *Apios tuberosa,* wild bean: trailing plant, fragrant, dark red or chocolate flowers, June-August.
60. *Clematis virginiana,* Virgin's bower, climbing vine, white flowers July-August, silvery seed vessels, September.

AN OCCASIONAL PIECE *of* NEW FURNITURE IS *the* SOLUTION *for* WAR-TIME REFURBISHING

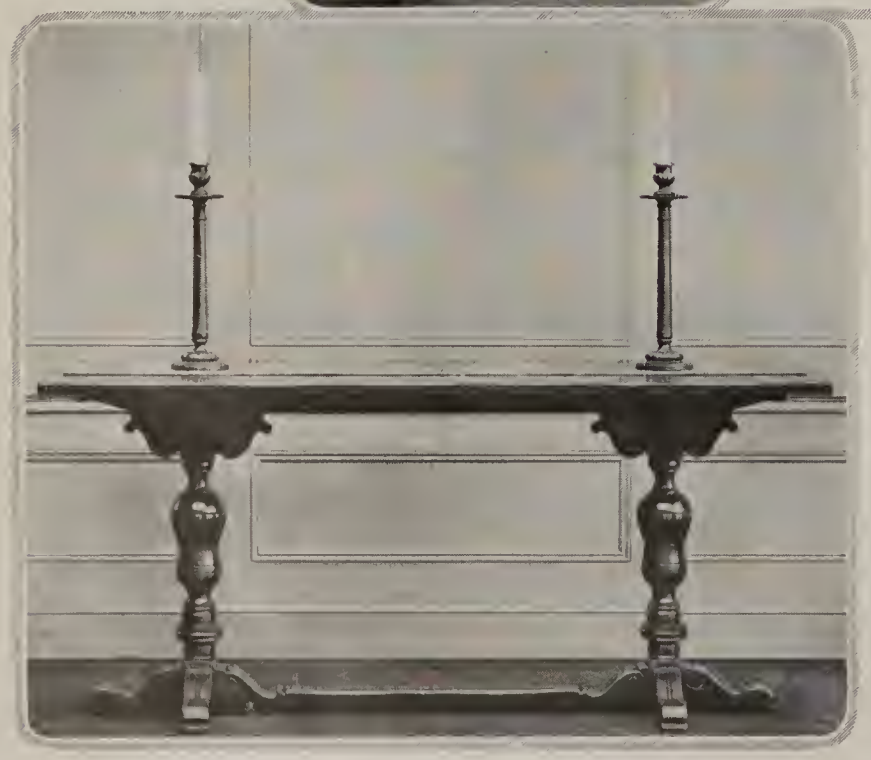
A convenient sized commode (34″ long, 19″ wide) with three drawers and a sliding shelf is painted black with gold and flower decorations. $85. Oval mirror to match, 30″ by 20″, $18. Painted candlesticks, 12″ high, $20 pair

A comfortable sofa (54″ long, 30″ wide) comes with back and seat cushions in down upholstered in blue chintz. $120. Chippendale mahogany table, 24″ high, 20″ wide, $44. Small table, 22″ high, 12″ wide, is priced at $10

Drop leaf table with gate leg, suitable for tea or breakfast. 26″ by 30″. $11.50

The hutch will prove an addition to almost any hall or living room. It is antiqued oak beautifully carved. 16″ by 14″ by 36″ high. $75

Roomy armchair with down cushions and sateen cover, $52. Mahogany table, $11.50. The porcelain lamp with oval painted shade is priced at $24



For the fireside group a sofa table in excellent design, with black inlay top. Uniquely finished walnut. 26″ by 60″ by 36″ high. $175

Small secretary suitable for guest room. Mahogany, 32″ long, 48″ high, 18″ deep. $75. Painted side chair with rush seat, $25

A LIBRARY *in* WASHINGTON SQUARE, NEW YORK

Decorated by KARL FREUND
(Zodiac, Inc.)

Fairchild

The woodwork is old white, with embellishments of blue and crimson on pilasters and capitals. Arched top shelves have been built in on every available wall space. An old sailing ship on the south end of the room is a quaint and artistic touch. Midway down one wall a niche holds a bust of Voltaire

It is very much the sort of room we have all dreamed of having, with plenty of space for our cherished books and a background worthy of them. The furniture is covered in old chintz. A star-shaped lantern from Italy is the ceiling light

The door leading into the living room is made of a Chinese screen in blue and yellow. The 16th Century Italian table is filled with an interesting mélange of books, flowers and photographs, which give the room an air of livableness and personality. A quaint chintz-covered fireside seat is a final touch of comfort

An unusually comfortable sun room has a roomy fireplace in rough plaster, and plant stands, aquarium and fixtures of wrought iron with a rusty finish. The floor is tile and walls lattice. Decorations by the Cutting Studio

Gillies

SUN ROOMS *for* ALL THE YEAR

Suggestions for Their Decoration and Furnishing

NANCY ASHTON

WHEN the story of our contribution to the decorative arts is written, assuming that the overtaxed historian will have any energy left for that trivial occupation, we will shine particularly, it seems to me, in our treatment of the sun porch. We have created so little besides easy chairs and wicker furniture. But these are our own.

I suppose one explanation is that we really enjoy being comfortable. And we have found that with little difficulty and small expense, we may obtain that pleasant goal in this fashion.

So the manufacturers have gone to China for reed, Singapore for rattan, France for willow and have created an endless variety of so-called porch furniture, with which one may be picturesquely at ease. Most of it, disregarding the flimsy, tawdry sort, still menacing the unwary in the cheaper shops, is of good design implying absence of meaningless ornament and lines, suggesting strength and comfort, and excellent workmanship; and it will stand the hard usage it frequently gets. With a fresh coat of paint or new stain every other season, it may last indefinitely.

The Adaptability of Wicker

The wicker furniture is so adaptable that one may devise endless color schemes into which one may fit one's favorite chintzes. And one's imagination has much play when one begins to consider some of the other features of the "solarium"—if you choose so to call it—"a room arranged to receive the sun's rays."

The floor may be tiled or brick, or covered with a fiber rug in any conceivable shade and design. The new alternate squares of natural color and black or green are most effective. Then the other accessories: awnings—striped in vivid

The end of this long porch opens into an octagonal bow. The furniture is black wicker with gay-colored linen cushions. Floor of old blue tiles; gray woodwork and lattice. Cutting Studio, decorators

Arm chair, seat 20″ by 20″ in natural willow, $9.75; stained, $11.25. Footstool 12″ by 9½″ natural $2.50; stained $3.75

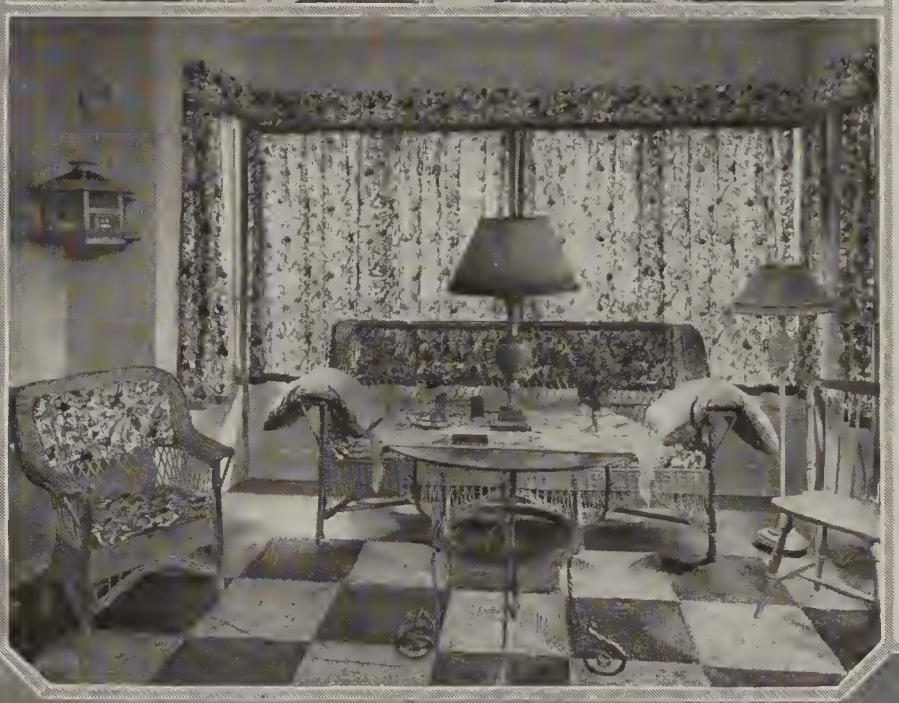
hues or cool restful green; Venetian blinds; wrought iron brackets for plants; gold fish bowls; bird cages—an endless list.

It's simple enough in summer—with all the joy of out of doors looking in. But one is even more fully rewarded by planning a restful cheery spot of this sort for the gray autumn and wintry days. A place full of growing things in gay color jars, window boxes, parrots or birds, and a group of inviting arm chairs in which one may luxuriously ensconce oneself.

In some houses the sun room is used for a breakfast room, and I remember seeing a particularly happy example of this. The house was of stucco and at one end of the dining room there were long windows opening into a good sized porch, with a green tiled floor. The stucco walls were nearly all windows and the space between had been carefully latticed—with a view to the architectural beauties of the arched windows. The lattice, painted a vivid orange, made a pleasant background for the growing vines planted in tubs at regular intervals. At one end of the room there was a wall fountain splashing merrily, made of gray green and orange color tiles. A long breakfast table painted gray green with orange lines of decoration, a pair of serving tables and suitable simple rush-seated chairs of ladder-back design were the only furnishings.

Another delightful room used as a sun room has bricked walls painted a green blue. The floor is paved with wide dull red tiles and there are great low comfortable chairs and settees which are grouped about the hospitable hearth on cool days and drawn up at the French windows when the sun is high. The furniture is willow, painted black, and all the brilliancy of the chintz in vivid mauve, rose and blue is shown up by contrast. The chintz —which is glazed—is used on the cushions and for window shades. A brilliant macaw perched on a tall stand adds his gayety of plumage to the cheeriness of the scene. There are masses of growing plants in tubs painted a blue green, and in stone jars. A well stocked writing table, plenty of books, magazines, cigarettes and so on, complete a milieu which is a center of attraction to which all instinctively gravitate.

A fiber rug in alternate squares of black and ecru covers the floor. The desk is painted green with an orange band. Behind it is trained ivy. Residence of Thomas Lyman, Esq., Evanston, Ill. Margaret Field, decorator



The opposite end of the Lyman sun room is curtained with a gay green and orange chintz unlined. The curtains are bound with orange taffeta. Furniture is painted cool green with orange stripe. Table is wrought iron

International Film Service, Inc.

Koeb Photograph Co.

Arched windows afford a good ground for the linen in yellow, blue, green and mulberry. Black and white tile floor. Walls and cornice, Caen stone. Furniture green with yellow lines. C. Victor Twiss, decorator

Bookrack, 26" long, 36" high; natural willow $10.75; *stained* $12. *Arm chair, natural willow,* $10.75; *stained* $12.25

THE GARDEN *on the* ESTATE *of* W. U. PARSONS, Esq.

ARDSLEY-ON-HUDSON, N. Y.

A. F. BRINCKERHOFF
Landscape Architect

From beneath a large maple tree near the street entrance one looks across an unbroken stretch of turf to the terrace, flanked with evergreens and a magnificent rhododendron

Abundant variety of line and mass is in the shrubbery plantings which surround the house. The type of architecture calls for a certain informality which is well under control

In the center of the little grass-plot garden with its shrub walls stands a pedestal urn with just enough planting in the bowl to soften and embellish its formal lines

The entrance to the turf garden is guarded by two Lombardy poplars and arched with a rose trellis over which climb Dorothy Perkins bushes. Flowering shrubs extend on either hand

Tebbs

A LITTLE PORTFOLIO *of* GOOD INTERIORS

The dining room in the residence of A. J. Rogers, Esq., New York City, is Louis XVI with panels, paintings, lighting fixtures and mantel by Jansen of Paris. These panels, the details and proportions of which are in exquisite harmony, are painted a greenish gray with flower decorations in natural colors. This color scheme dominates the room, being repeated in the floor coverings and in the upholstery of the painted chairs. Trowbridge & Livingston were the architects

On the lower floor of the Rogers residence is an English reception room of rare dignity. It has a Grinling Gibbons carved overmantel and simple paneling. The woodwork is natural finish pine

Tebbs

The Louis XVI boudoir in the Rogers residence has woodwork painted gray with blue stripes. An inset mirror with a painted panel above constitutes a dignified overmantel. Hangings by Mrs. Gould

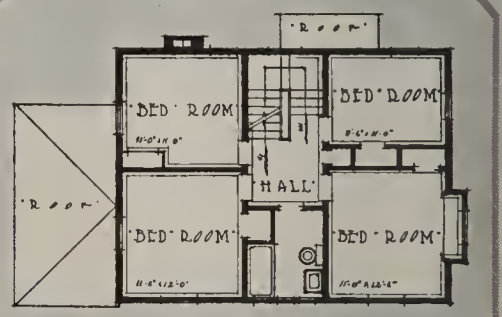
A pleasant fireplace arrangement has been made in the living room of the residence of A. Poppenheimer, Esq., Cincinnati, O. Furniture is grouped at a distance from the hearth. Mrs. A. R. White, decorator

The entrance hall of the Goodwin residence at Middleburg, Va., is two stories high with stairs that rise from one end to a gallery extending the width of the hall and opening on the bedrooms

THE HOUSE IN THE SUBURBS

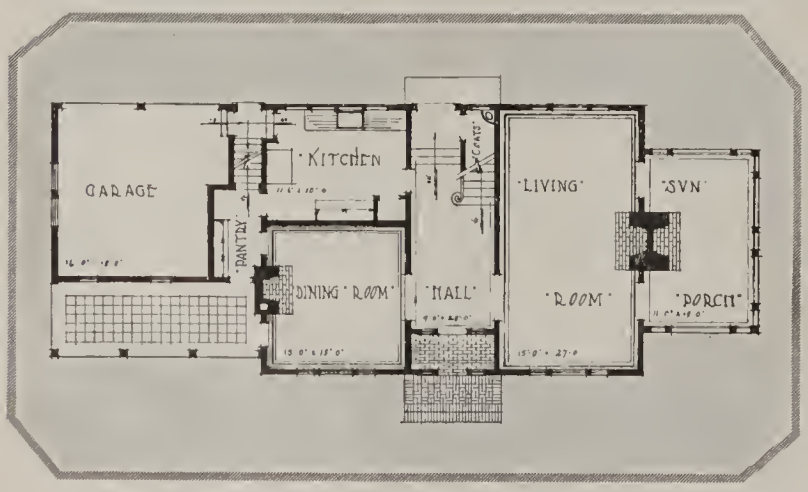
Two Small Types Designed by Kenneth W. Dalzell

Stucco over galvanized metal lath forms the walls of the house to the left. The roof is of red tiles. An Italian feeling is given the façade by the indented windows and entrance vestibule and judicious use of wrought iron



The plans show the single square scheme developed in a livable fashion: a middle house-depth hall with living room and sun porch on one side and dining room and kitchen on the other. Upstairs the disposition of space is simple and economical

Designed along the lines of an old Dutch Colonial house built in 1750, the outline has been preserved and the sun porch and garage wings occupy the same relative places that the kitchen and carriage house did in the old structure



The garage inside the house walls with servants' rooms above is a distinctive feature of the plan. Woodwork throughout is white

THE VOGUE OF THE BRAZIER

From Italy and Spain Comes an Old Household Utensil Now Glorified in Modern Decoration

W. G. WOODS

THERE is a marked tendency among the best modern decorators toward the grouping of several periods of furniture in an individual decorative scheme. The precedent of holding to one particular epoch so that wall coverings, curtains, rugs and furniture shall conform strictly to some text book style, is giving way to a freer handling. With much apparent good sense, the argument is broached that in so far as our population is composed of elements more diversified than that of any other nation, there is no logical reason why we should not express our cosmopolitan character in our architecture and decoration.

Even in the furniture of the garden room which perhaps more than any other apartment in the house suggests a consistent scheme of decoration, this informal spirit seems to prevail. It is not thought amiss to provide for its comfort wicker, painted or overstuffed chairs, iron or wooden tables, terra cotta jardinieres, Venetian glass, tapestries or Japanese prints.

Plant Stands

A permanent feature in such rooms is the plant stand. This usually consists of a large bowl placed on a base about five feet high and filled with fruit or flowers. An obvious receptacle for this purpose would be an earthenware pot or metal basin. A more interesting substitute for these somewhat commonplace articles is the historic brazier—time-honored for use as charcoal burner in Spain, Italy and other of the South European and Oriental countries. Many a brazier that has helped (very meagerly, we fear) to make bearable the chill of some nobleman's palace in Venice or Algiers, may be surprised to find itself performing the humble modern task of supporting a pyramid of fruit or a cluster of garden blooms.

A Florentine wrought iron stand is used as a base for this brazier containing fruit or flowers

An Algerian brass brazier of 17th Century make with its fork. Formerly used for cooking

For these purposes the brazier has many obvious advantages. There is first of all the durability and cleanliness of the metal; there is no chance of breakage such as frequently occurs when glass bowls are used. And always there is the charm of the luster of fine old polished brass or copper.

Using Braziers

One of the photographs shows an Algerian brazier of the 17th Century across which is placed a beautifully wrought iron fork that was formerly used for handling vegetables that were cooked in the brazier when it was filled with water and served as a stew pan. It is made of the finest hand-wrought brass.

In the second illustration, the brazier has been placed on the top of a Florentine wrought iron stand. There is no more interesting feature of the garden room, hall, living room or terrace than one of these pieces filled with brilliant fruit or flowers.

The third photograph shows a low stand 30″ high on which a covered brazier is placed. The use of the perforated top, of course, precludes the placing of flowers in the brazier. But in view of the interest attached to the beautifully modelled and wrought cover, the substitution is a fortunate one. This is a piece that the collector of old metals would willingly bargain for with his soul.

A modern plant or flower stand executed in the style of the old brazier by Miss Marie Zimmerman

The brazier itself is old, the base modern; showing the method of mounting the old utensil

A modern wrought iron stand 30″ high supports this fine example of covered brass brazier

A fully equipped electric kitchen with range, table-covered dishwasher and electric refrigerator. The fan makes an easy dehydrator for fruit and vegetables. The combination table and dishwasher is priced at $80 *and the refrigerator at* $500. *Courtesy of the N. Y. Edison Co.*

COOKING DE LUXE *in* AN ELECTRIC KITCHEN

A Survey of the Necessary Equipment—What It Costs and How It Should Be Used

EVA NAGEL WOLFE

SCIENCE, now the dictator of warfare, forced its way into our kitchens and set us to work anew. Its gentle taps, for the past ten years, have been unheeded except by the few who made domestic science a profession. Food, important as munitions for the maintenance of war, its raising, its substitutes, and its preparation, have become a subject for earnest study. So, through war and patriotism, science, ten years ahead of its time, at last is being warmly welcomed in the realm of the kitchen. Not only is science called upon to assist us in preparing nourishing and appetizing meals but to produce them with the least possible expenditure of time, labor and money.

To accomplish this electricity, the fuel of the future, has been subjugated to the simple pressure of thumb and forefinger. Drudgery, today, is merely a matter of push the button or turn on the switch.

The modern kitchen is now as sanitary as the best hospital, supplied with equipment that is operated with the least effort, and as easily kept in order as it is operated.

After the experiences of last winter, one might say that electricity is the only dependable fuel for heating and lighting. The question naturally arises: Is electricity practical from an economical standpoint?

The Cost of Electricity

The locality in which one resides answers this question. Throughout the Middle West electricity is cheaper than gas, while in the East, with few exceptions, it is higher. Each must answer the question for herself.

The cost of the current is the only objection that can be raised against electricity. It has been found that at 3 cents per kilowatt hour, cooking by electricity will be equally as low as gas at $1 per 1000. Intelligent use of electricity at 5 cents per kilowatt hour will be economical but a higher rate makes only the use of the lamp socket devices practical.

While the initial cost of an electric range may be considered high ($100 to $140) it must be taken into account, however, that such a range will last a lifetime. There is little or no loss of heat with electricity, for the heat generated is applied directly to the cooking surface. It is best to have flat bottomed utensils for surface cooking and only those that exactly fit the heating element, if one would receive the maximum amount of heat. The bulk of the baking or roasting operation may be accomplished on retained heat, as all electric range ovens are insulated, (on the same principle as the fireless cooker). As soon as the oven is thoroughly heated the current may be turned off. In many of the electric ranges this is not necessary as the heat is controlled automatically by a thermostat. This arrangement gives a perfect control of temperature which makes for perfect results in cooking and more economical operation.

The fact that little or no heat is wasted

on the surrounding atmosphere makes the electric range of the greatest comfort in hot weather. Ordinarily the range is set apart from the other kitchen equipment, but one may bring the electric range within a few feet of the "mixing center" and even a close proximity to the refrigerator would not be impractical. It is here that the most efficient arrangement of the electric kitchen differs from that where coal or gas is used.

From the standpoint of family health and food economy refrigeration is a most important factor. Again we turn to electricity as a labor-saver. While it is possibly more expensive than ice, however at a rate of 10 cents per kilowatt it has been found that a 250-pound refrigerator can be kept at 50° F. for 17 cents a day or $5.27 per month of 31 days, certainly not an exorbitant sum. And not unreasonable when a uniform temperature is maintained with practically no possibility of disease contamination which is always a danger when ice is obtained from questionable sources. Food can be kept indefinitely and in perfect condition in the electric refrigerator. Here, too, the temperature is regulated by thermostatic control.

Refrigerator Details

Electric refrigerators range in price from $350 to $500, the latter white enamel. The refrigeration equipment is the highest priced of all. And it, in these war days, the price is considered too high and the present refrigerator is in good condition, the refrigerating unit may be installed in the present ice chamber by cutting a hole in the top large enough to admit the square copper coils. All water connections and outlets are then disconnected and closed. The refrigerating unit consists of a system of copper coils, a condenser and the motor to run it. While this machine is not an ice maker, small blocks can be produced beneath the copper coils, if you wish them for iced drinks.

An electric kitchen designed by Irving J. Gill, architect, in which the working space is concentrated

Another view of the same kitchen shows the electric coils for keeping the ice box cool, and the sanitary cabinets

Oh, the joy of being rid of the ice-man! Those heavy water-filled pans that had to be hauled out from beneath the refrigerator and emptied! The satisfaction of perfectly kept food and the elimination of all these worries is well worth the extra tariff.

Dishwashers and Their Use

Possibly the greatest boon of all the efficiency equipment is the dishwasher. One may purchase a satisfactory electric machine for $80 and on up to $110. Certainly no money has ever been advanced more cheerfully by thousands than has the money for electric dishwashing machines. When well made, of good design, the dishes are handled in a sanitary way and cleaned most satisfactorily. There is one point to be made, however, and that is, the waste water should be disposed of through the waste pipe, otherwise the drudgery is continued but in a different manner. The best results are obtained if warm water and an alkaline soap powder are used first and then boiling water for the rinse water, otherwise particles of food are literally cooked upon the surface of the dishes if boiling water is used first. Silver and glass must be polished; if it were not so the dish towel would be *de trop* in the kitchen.

Next in service is the combined work table and plate warmer, placed in the center of the kitchen. This is of the correct working height for comfort, 34″ to 36″ from the floor for the average woman. It has a plate warming compartment heated by electricity, and is also wired to accommodate the small motors of all the labor-saving

(*Continued on page* 72)

A warming table occupies the middle space in this modern kitchen. Range $141 (*hood extra*); *dishwasher*, $110; *ozonator* (*on top of cabinet*) $75. *Courtesy of Edison Co.*

THE DECORATED DOOR *in the* MODERN HOUSE

A Phase of Renaissance Furnishing that Justifies Revival When Properly Used

COSTEN FITZ-GIBBON

IT is a sound and universally accepted principle in both architectural and decorative practice, whenever ornamentation is to be employed, to ornament structural lines and structural features. To them the emphasis of adornment naturally belongs and stress applied in this way has logical significance.

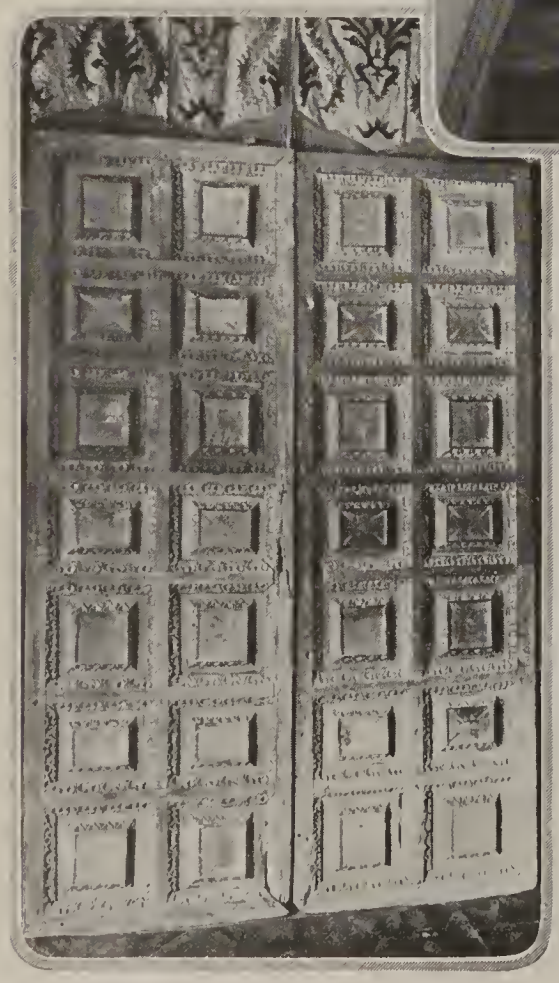
Doors as Features

The door is an important structural feature and, as such, is a thoroughly legitimate object for decoration. By regarding it, as we too often do, merely as a necessary piece of joinery or cabinet work, we miss a fruitful opportunity of creating interest. The door and the doorway exist for and because of each other. If we bestow great pains on adorning and dignifying the doorway, it is logical sometimes to do the same for the door.

Our own American architectural heritage, whether of truly Colonial or of Georgian character, supplied little precedent for door decoration beyond the comparatively meagre decorative interest to be obtained through divers forms of paneling and battening and the affixing of hardware that might possess a certain degree of decorative amenity. Nor was there anything in the grotesque architectural practice of nearly the whole of the 19th Century to suggest the legitimate decorative treatment of doors. Whatever limited embellishment of that sort was attempted was stupid and hideous.

But we have waked up since then in matters of architecture and interior decoration. There has been steady progress ever since the latter years of the 19th Century. A more cosmopolitan outlook has done much to open the public eye to manifold possibilities that few had previously dreamed of. The adornment of doors is a significant item in the list. But, notwithstanding this awakening and the broader outlook it has induced, the surface of the field of precedent has only been scratched. There is abundant depth of soil to dig in. We still need to have our decorative consciousness prodded and stimulated and our horizon widened before we can reach a full appreciation of all that awaits us, ready for either reproduction or adaptation.

Late 15th or early 16th Century Spanish doors with linen-fold panels and armorial bearings in relief. They were originally polychrome and gilt. Courtesy of C. M. Traver Co.



Late 16th Century Spanish doors, paneled, carved and embellished with gold and color. Courtesy of Traver

Louis Seize polychrome and gilt doors. Stiles and rails light green, mouldings gilt. Courtesy, Cooper Union

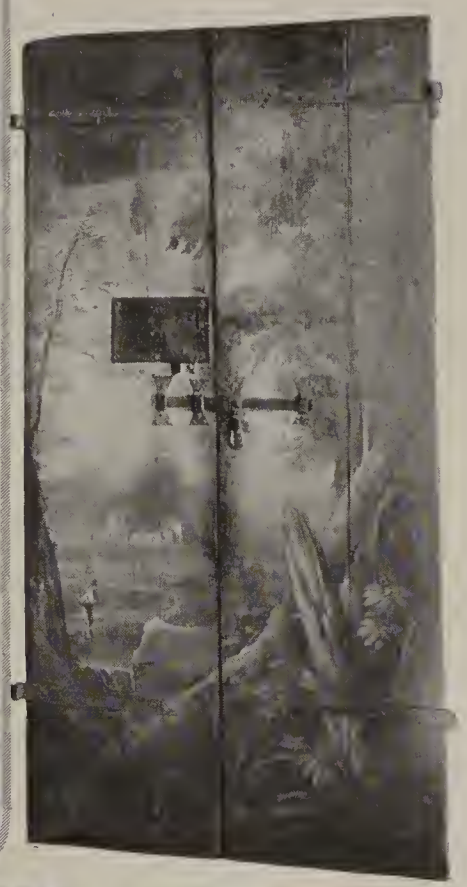
Methods of Decoration

The status of door decoration established as a feasible and sane thing, it now remains to offer a few practical suggestions anent the "how", "when", and "where".

The possible means, and the most readily available, are painted or inlaid embellishment; carved, turned or modelled ornament, which includes divers sorts of paneling devices; and, finally, the application of metal mounts or studding.

In not a few cases two or even all three of these processes were employed in combination. The styles of domestic architecture with which the several methods of door adornment have natural affinities, confirmed by historic usage, are

The reverse of the late 17th Century Italian doors below is flat with a continuous landscape painting



use of color and numerous small panels. This use of many small panels, a common door characteristic in Spain, was a peculiarity of Moorish derivation, and in itself possessed great decorative value. Thanks to the same source, in Spain likewise were found doors divided into many small panels, each panel perforated and closely filled with small turned spindles or grilles. One of the illustrations shows an ingenious and striking modern application of the multiple division of panels filled with small Chinese frets. In 17th Century England doors occasionally had the upper panels filled with baluster turned spindles, and the same device has been used from time to time in other places. It is worth noting that in 18th Century England and America the great diversity in the shaping and placement of door panels, had a decorative intent.

Metal Mounts, Strapwork and Studding

Door decoration with metal mounts, re-enforcing bands or strapwork, and studding was practised in Renaissance Italy, Spain, France and England and. in its range from the utmost simplicity to intricate elaboration, could be suited to any taste or to any purpose. The wide acceptance of Tudor and Stuart domestic architecture especially invites a free use of such embellishment. Quite apart from this particularly attractive

(*Continued on page* 60)

Doors made from small Chinese fretted panels of a light wood, set into stiles and rails of similar wood. Courtesy of Durr Friedley, Esq.

Early 18th Century Italian doors made from black lacquered panels with gold decorations, from Chinese temple screens. Courtesy of Wilson Eyre, Esq.

given in the following paragraphs.

Painted ornamentation occurred in very numerous instances on doors of the Italian Renaissance and on Italian doors of the 17th and 18th Centuries. The methods of application naturally differed at different periods. One or two examples shown will serve fully to illustrate this point. In Renaissance Spain the practice also obtained somewhat and likewise continued afterwards. In 17th and 18th Century France we find the same thing and occasionally in 18th Century Holland. Inlaid enrichment appeared also in Italian Renaissance doors and likewise in some early Spanish work. In view of the present trend in favor of Latin styles in domestic architecture, this memorandum of precedents carries pertinent suggestion. Some interest also attaches to one incident that has fallen under the writer's notice, to wit, the doors in a late 18th Century American house, grained to simulate mahogany with narrow bands of boxwood inlay painted on the graining.

Italian and Spanish Doors

Richly carved ornamentation graced many Italian and Spanish Renaissance doors, the latter being especially remarkable in this respect and frequently combining therewith the

Late 17th Century paneled Italian doors with polychrome and gilt. Courtesy of Wilson Eyre, Esq.

COAL-LESS GARDENS UNDER GLASS

While Limited in Its Adaptability, the Hotbed as an All-Year Vegetable Producer Deserves Every Gardener's Attention—Its Uses, Structure and Maintenance

WILLIAM C. McCOLLOM

ONE of the greatest advantages of a hotbed or cold-frame is the fact that it gives our garden a running start in the spring. In this way it makes possible plants that are robust, vigorous and better able to stand our hot, dry summer. Under such favorable circumstances, certain crops mature much earlier—an essential feature in an efficient garden. Yet this is only a small part of the earning power of properly managed frames. There is not a season of the year when they cannot be made a factor in the garden, yielding returns in the form of garden dividends.

When it comes to marking out the rows for seed planting, a light, straight bit of board serves as a good guide

The purposes of a frame are so many that it is difficult to decide just where to begin in naming them. Let us take summer, however, when we will assume that the frames have just unloaded their fulness of well developed seedlings of all kinds into the various gardens, and there is a short lull in their activities.

The soil in the frames, through constant working, is unquestionably the richest soil any place may boast of. Such soil is highly productive and there is no excuse for allowing it to remain idle, as muskmelons, cucumbers and numerous exacting flowers and vegetables may occupy the frames during this season. It may also be used for the seeding and propagating of late sowings of vegetables for fall, such as cabbage, cauliflower, Brussels sprouts, kale, etc.; or an equally good purpose even in these war times is to use the frames for the raising of numerous perennial seedlings for the old-fashioned garden. It makes possible extensive plantings of these flowers at minimum cost.

Frames for Winter Production

At the present time, next to our war problems, the food situation is of the greatest importance. These frames can be made a real factor in the production of winter food with a little extra effort such as all improvised methods of this kind entail.

There seems to be considerable confusion as to the various terms applied to frames; hence it may be well to designate the different types. The "cold-frame" is simply an unheated enclosure of any type with an exterior sash covering to admit the light. The "hotbed" is similarly constructed, but is dug out to a considerable depth and filled with live manure which furnishes the necessary heat. The "heated frame" is one where heating pipes from an adjoining building, or oil heaters, furnish the heat. In other words, any frame artificially heated otherwise than by manure is termed a heated frame.

These frames are so easily constructed, or bought ready-made, that there is little if any excuse for the average suburban garden being deprived of the pleasure and benefits they afford. The simplest type is made of 12″ wide rough boards. Three lengths may be cut 5′ 11″. One is to be used for the front and the other two for the rear. Three boards are cut 6′ long and then one of these is ripped diagonally. Small corner posts of two-by-fours are used, and small strips should be placed on the sides to keep the sash from spreading. It might also be well to place a nailing board in the center, especially if the frames are to be moved about to any extent, as is often the case.

It is possible to make improvements on these frames, both in appearance and utility, by using brick, concrete or other permanent construction for the sides. Thus they become a fixed feature, and care must be exercised to place them properly, facing due south and in proper relation to the arrangement of your grounds.

If your frames are heated, it is a rather simple matter to make selection of what they shall grow. There are few vegetables which cannot be raised, as the only limiting factor is their height. Therefore, all low types of vegetables may be grown, such as beets, carrots, beans, cauliflower, cress, endive, parsley, onions, lettuce, radishes, spinach, Swiss chard and turnips.

It is desirable for several reasons not to get too large a variety unless one has a considerable area that can be devoted to their cultivation. While requiring a little more work and closer application, it is possible to have nearly all of these vegetables without heated frames. It means that an abundance of manure must be placed in the frame to supply sufficient heat during extreme weather. It also means that sufficient covering must be applied during very cold weather to eliminate any possibility of the plants being frosted and to maintain the growing temperature in the frames.

For fall sowings, the frames should be excavated 3′ deep and filled with good fresh manure within 6″ of the surface. The manure must come from animals which are grain fed or it will not have any heating qualities. It must be thoroughly firmed to insure lasting for a considerable length of time, and about 6″ of soil should be placed over it. The soil used must be rich and fertile, as the plants do not derive any food from the manure.

How to Sow

It is advisable to start these vegetables for winter forcing as early as possible. No time should be lost now, as it is necessary for them to become thoroughly established before the cold weather and accompanying short days. Therefore, if you are interested, do not procrastinate. Secure your seeds at once and start sowing. The surface of the frame should be raked perfectly smooth and level. A board should be

The manure which furnishes the heat is placed inside the frame to a depth of 2′ or so, and covered with good soil

After the seed is sown, give the rows a thorough watering with a fine hose, so as not to disturb the surface with the drops

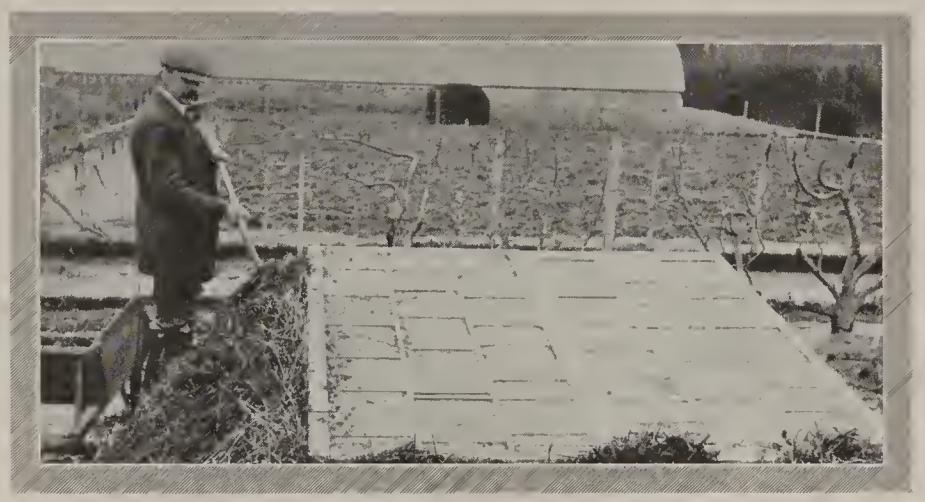
cut the width of the frame, to be used as a guide for making the drills. The seed is in all cases sown crosswise of the frame to facilitate cultivation, which is just as necessary in a frame as out of doors.

It is also quite essential that proper forcing types of vegetables be selected for this purpose, as they mature the most quickly. In beets, Early Model will be found satisfactory, being of good form and color and quick to mature. Of beans, Black Valentine is the most robust of any variety and is practically adapted to hotbed forcing. French Forcing is the best type of carrot to use. Extra Early Erfurt, which is a very productive and compact forcing cauliflower, should be selected in preference to the finer types such as Snowball, which are not as desirable for this work. In lettuce, Big Boston or May King will be found satisfactory, and the small white or green early endive should be used. It is best to select the small turnip type of radish, although any of the radishes may be forced if desired. New Zealand spinach is one of the most productive vegetables that can be grown, but it must be established quickly in order to assure returns. Either Bloomsdale or Viroflay may be used in the broad leaf types of spinach. Where it is possible to get cuttings of New Zealand spinach, they can be started in preference to the seeds, as the latter are slow to germinate. Parsley and Swiss chard may be taken from the garden and transplanted into the frames, removing the tops to assist them in becoming established. The distance required in the frames will be practically the same as that for the garden, as the same development is possible.

Post-planting Care

After sowing the seeds or planting the cuttings or roots, it would be well to keep the frame covered, opening the sash both top and bottom to allow sufficient ventilation. The glass should be coated with whitewash to exclude the strong sun until the growth is showing, at which time it should be rubbed off gradually until the glass is clear. The seeds should be watered immediately after sowing, but in no case should the entire frame be saturated. It is best to water the drill only, leaving the balance of the surface moderately dry, because when the sash is on, the evaporation of moisture is not nearly so great as out in the open. It is also a good practice to keep the spaces between the drills thoroughly pulverized with a hand cultivator, as there is a tendency for confined soil to turn sour. This, of course, can be overcome by using some lime in the compost when it is made up for use, but cultivation is always a good practice and its value should never be disregarded. When the seedlings are showing above ground they should be thinned out to the necessary distance apart. In some cases, one end of the frame can be used as a seed bed where the seeds are sown broadcast on the surface, and from which they are transplanted to the other part of the frame. This applies to such vegetables as lettuce. Beets, carrots and others of this type should be sown in a drill where they are to mature.

At the approach of cold weather it is quite essential that ample protection be applied to the frames. In some cases, boards are placed upright on the back and sides to afford protection from cold winds. The frames, however, cannot be worked from both sides, making it necessary to remove the sash when watering or cultivating. The best protection is frostproof mats for the top. Considerable litter may be placed on these mats during extreme weather, and where board construction is used it is advisable to bank hot manure around all sides, as the frost will easily penetrate through a framework of this kind. Where frames are arranged in tandem, the spaces between them and the adjoining area can be filled with the manure to such an extent that the frames have the appearance of a sunken pit. The most important item is to be certain that enough protecting material such as litter or leaves is applied during bitter weather. It may be necessary virtually to bury the frame in 3′ or 4′ of this covering, over which a few boards can be placed to keep the covering from blowing away. If these instructions are followed, it will be surprising what a real contribution the frames will make to our winter food supply. With vegetables that mature quickly such as lettuce, cauliflower and radishes, subsequent sowings should be made to assure a continuous supply.



Where the frame is made of boards, fresh manure banked against the sides will give needed protection in extreme weather

A modification of the usual type of frame, easily made, well placed, and capable of growing a greater variety of vegetables

During extremely cold weather it is not advisable to open the frames unless absolutely necessary, but on fine days the sash may be lifted to supply just a little ventilation. The watering should be done on fine days and as early in the morning as possible. This, of course, is governed by weather conditions, and it is far better that the plants be bone dry during extremely cold weather than that they be the least bit overwatered.

If the frames are not to be utilized for the forcing of food crops during the winter, it is a good practice to make use of them for various hardy vegetables which are grown to considerable size in the fall, and which can be wintered over. The result of such methods is vigorous and good sized plants that are available for planting out in early spring. Cabbage, cauliflower, Swiss chard and other hardy vegetables may be handled in this manner. There are also a number of our favorite flowers which are improved to a noticeable extent by this method. All types of annuals and perennials may be treated in this manner. These plants do not require the care necessary for forcing plants and no heating medium such as manure should be applied to the frames. Simply use a good rich soil and keep the plants moderately dry for the entire winter.

Sowings for this purpose should be made next month. It is not well to have the plants too large, as that would seriously reduce the number that it is possible for the frames to hold. The plants should be grown rather slowly, as they will become soft and very likely turn yellow and die during the trying winter months when they do not get any too much air or light. For this purpose the frames will not have to be opened as often as advised for forcing crops. The frames are simply serving the purpose of a storage pit.

Spring Uses

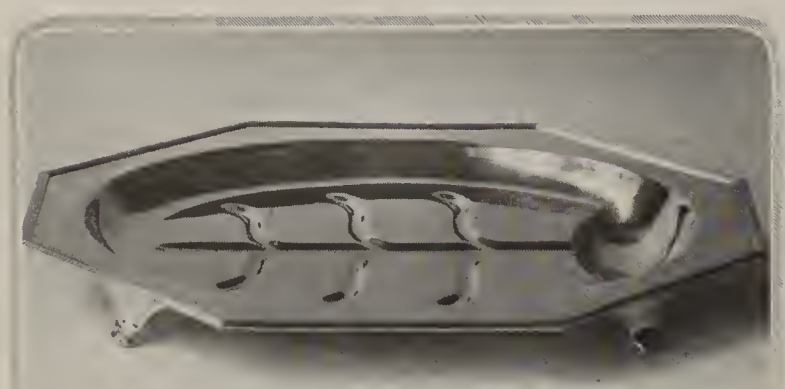
There is no denying the fact that spring produces the greatest number of gardeners, and it is very difficult to awaken the enthusiasm of this class at any other season of the year. They will be found making out seed orders, sharpening tools, repairing lawn mowers and various other occupations which are delightful to the real suburbanite. This is one phenomenon which may explain why the hotbeds are usually dusted off in spring and made ready for their annual period of use.

For spring work, the frames should be made ready during February. It is not necessary to excavate to anywhere near the depth as when the frame is to be used during the winter, as but a few weeks of freezing weather are before us. Usually from 12″ to 15″ of good hot manure will furnish heat for that period. The manure should be well moistened and tramped thoroughly, after which it can be covered with 4″ or 5″ of good earth and the seeds may be sown on the surface. For this work it is usually advisable to use a part of the frame for seeding purposes, as the seedlings are transplanted when they have made their first character leaf.

Practically all types of vegetables may be started in this manner. Egg-plants, peppers, cauliflower, cabbage, tomatoes and various other vegetables that require an early start should be sown now. There is very little effort required in growing plants under these conditions, as the days are lengthening and the growing conditions improving hourly. The great tendency is to overwater. During the early stages of the use of a hotbed there is little air applied, and this lack of ventilation decreases the soil evaporation to the very minimum. Under such circumstances, very little water will be necessary.

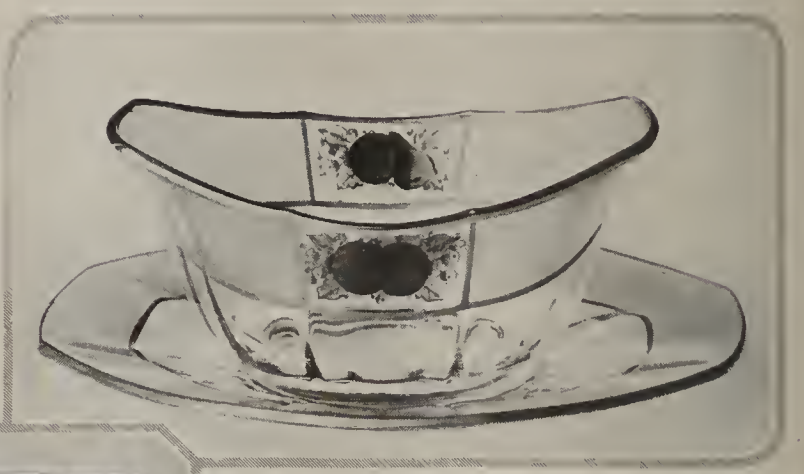
(*Continued on page* 72)

SEEN *in the* SHOPS



A well and tree dish reproduced from old Sheffield on copper. 18″ *long.* $21.60

Reproduction of Elizabethan bell in bronze. $2.50



A new mayonnaise bowl has bands of blue with gold edges and fruit design. $8.75

Brilliant coloring distinguishes this black lacquer shade with white parrots, mounted on a pale green China lamp. 18″ *high, shade* 14″ *wide.* $50 *complete*

A roomy Chinese red leather box with decorative gilt design would do well for the accumulation of mail on the hall table. 12″ *long.* $15.00

A brown pottery jar mounted on a teakwood stand makes an attractive lamp. Shade is gold figured silk with brown and blue tassels. Shade $28. *Lamp* $7

Sheffield reproductions on copper with wearing qualities guaranteed are always useful. The sauce boat is priced at $8.25 *and the covered dish at* $10.75

Three very decorative jars of Capri ware in the faintest of flesh color. The center one is $9 *and the jars at either side come at* $10 *each*

THE WAR GARDEN DEPARTMENT

Mr. Hoover's recent statement of the vast stores of food we have been able to send to our allies during the past year should be a source of no slight gratification to the country at large, and especially to those tens of thousands who have devoted time and energy to their own vegetable gardens. It cannot be denied that to these "war gardeners" is due much of our success in helping to feed our overseas neighbors, by releasing food that would otherwise have been consumed at home. Let us congratulate ourselves, therefore, and in the same breath resolve that the good work shall not only be kept up but vastly increased

ROBERT STELL

ALTHOUGH the full flush of the war garden's growing season will have passed by the time this issue of HOUSE & GARDEN reaches you, there yet remains much to be done in the way of insuring the maximum yield from this year's planting, and also in preparatory work looking toward the season of 1919. Successful gardening, far more than most people realize, depends upon planning and working well ahead of actual planting time.

With the present and the immediate future in view, keep up the cultivation of all land now bearing crops. Because your vegetables are practically mature is no excuse for neglecting them. On the contrary, constant stirring of the soil with the wheel-hoe is as important now as in the spring and early summer. It will help the plants produce to the limit of their capacity, besides keeping weeds in check. This last is a most important advantage, not only as it benefits the present crops, but also for the future good of the garden. For many weeds normally ripen their seeds during September, and if these are allowed to do so the results next season will be unpleasant. A weed seed lives through the winter about as successfully as any other inanimate organism, and will be only glad of the opportunity to spring joyously up with the advent of spring weather. Destroy the parent plants now, therefore, before they can complete their life cycle.

Preparing New Ground

This is the time to begin work on new areas which you plan to put under cultivation next year. Especially true is this of sod land which is to be plowed under. Some time is required for turned-under sod to become thoroughly incorporated with the soil and attain a workable condition, so get it all down before the fall rains come. Plowing or deep spading is all that is necessary at this time; the smoothing and leveling of the soil can be left until the early spring.

We hear more of cover crops now than ever before, doubtless because their value as soil improvers is becoming better understood by home gardeners. Certain plants, notably the legumes, have the property of fixing nitrogen in the soil by means of helpful bacteria on their roots, thus adding materially to the productiveness of the ground in which they grow. These are the most valuable cover crops from the average standpoint. Sown early this month and plowed under in the spring in advance of regular planting time, they will be found a wise investment. Red clover, buckwheat, rye or rape may be used, the choice depending upon the particular conditions to be met. The seed should be put in as soon as the ground is cleared of its last vegetable crop, even though the area may be no more than the width of a single row.

Late in the month, too, you may begin the planting of apples, pears and bush fruit stock. Follow the usual methods of planting, and do not fail to use an abundance of water around the roots, especially since the soil is apt to be very dry after the summer's heat. The stone fruits, such as peaches and plums, had better not be set out before the early spring.

Canning, Preserving, Drying and Pickling for September

The vegetables that are most abundant in September are beets, carrots, corn, celery, cucumbers, onions, pumpkins, potatoes, sweet potatoes, squashes, tomatoes and turnips. In fruits, the most plentiful during the month are crab-apples, grapes, peaches, pears, plums and wild grapes.

Among frost protection materials are dead leaves held in place with cornstalks

The various canning methods by which fruits and vegetables may be preserved have already been discussed in previous issues of HOUSE & GARDEN. Dehydration of garden products has been lately revived and has gained greatly in favor, for this process of preserving has many advantages that all others lack. By drying garden produce storage space is lessened, the cost of jars is eliminated, bulk is reduced, the product is easily handled, there is no loss of nutrients, and much of the labor involved in the preserving process is avoided.

Dehydration Methods

Vegetables and fruits to be dried should be fresh and sound. The same precautions should be exercised in the proper selection of garden products which are to be dried as if they were intended for canning.

Eight steps are involved in the drying process: preparation, blanching, cold-dipping, slicing, drying, conditioning, packing, storing and labeling.

Preparation means picking-over, sorting and cleaning.

Blanching consists in immersing the substance to be dried in boiling hot water for a few minutes. The object of this is to loosen the skin of such edibles as need peeling, to kill some of the organisms that may injure the product, to set color, and to loosen the fiber.

Cold-dipping is plunging the vegetable into cold water directly from its hot bath. The food to be dried must not be allowed to lie in cold water. The object of the cold plunge is to harden the pulp, to stop the flow of coloring matter and to cool the vegetable or fruit preparatory to peeling.

Slicing is the fourth step. Uniform slices are essential, otherwise careful sorting will be necessary because uneven slices will require varying lengths of time to dry.

The next step is drying. This may be done in one of three ways: by the heat of the sun, which is called sun drying; by the aid of artificial heat; or by an air blast. Sun drying is the exposure of the objects to be dried to the rays of the sun. To employ artificial heat for home drying, the use of the oven is recommended, as is also the drying on top or over a cook stove. In oven drying the oven door must be left open, and the temperature must not rise above 140° F., preferably 120°. In the air blast method a current of air, as from an electric fan, is passed over the trays upon which the product is spread to dry.

Conditioning consists in preparing the product for storing. It should be carefully sorted two or three days in succession and all pieces that show moisture should be removed, otherwise they will cause mould.

Dried products should be packed in airtight containers—paraffined bags or paper boxes, or tin cans with tight fitting lids. Only enough for one meal should be stored away in any one vessel. This guards against great loss due to possible spoilage.

All containers should be properly labeled, and all dried products should be stored in a cool, dry place, free from mice or insects.

Vegetables may also be stored in the cellar or buried in the ground. Those best for the purpose are beets, winter apples, cabbage, carrots, onions, parsnips, potatoes and turnips. Care should be taken to guard against frost and yet provide proper ventilation.

Three other methods may be employed along with those already discussed to utilize garden and orchard products, namely: preserving in dry salt, fermenting, preserving in brine and preserving in vinegar. The two latter methods are commonly called pickling.

After the pumpkins are ripe they may be protected with their own dead vines

Straw is one of the most effective guards for vegetables, if it is of good fiber

September # THE GARDENER'S CALENDAR *Ninth Month*

Divide large peony clumps into four pieces of suitable size to transplant

Do not leave the long canes free to whip around. They should be tied

Porch vines, too, need fastening to prevent damage during the winter

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Violets should now be moved from the field into the frames or greenhouse benches. The same is true of carnations. Shading the glass for several days is advisable in order to assist the plants to establish themselves as they should.	2. Two sowings of peas should be made this month, using early varieties so as to assure maturity before the arrival of cold weather. Radishes, spinach, cress and chervil are some of the other things which may be sown now.	3. Any pieces of land that are being considered for growing purposes next year should be plowed up and sown with a good cover crop. For heavy soils red clover or buckwheat is best, for a light soil you may use either rye or rape.	4. All borders around fields, gardens or any ground that is being used for growing purposes should be cleaned thoroughly of all weed growth before they are allowed to seed. Letting weeds mature spells extra trouble for next year.	5. This is the proper time to transplant peonies. Any new plantings that are contemplated should be set out at this time. The old plantings that have ceased to be productive should be renovated, dividing the clumps and enriching the soil.	6. Do not postpone any longer the gathering of all cuttings from outside plants such as geraniums, verbenas, heliotrope and ageratum. A destructive frost is possible at any time now, and may catch you unawares and injure or kill the old plants.	7. Endive should be ready for bleaching. Boards may be placed over the plants for this purpose, or the plants may be tied up when perfectly dry. This is one of our best fall salad plants and should be more generally known and used.
8. After the potatoes are thoroughly ripe there is no advantage in leaving them in the ground, as continued wet weather is liable to start a second growth. They should be dug, and after proper drying they may be stored in a cool cellar for fall and winter use.	9. Roses should now be flowering quite freely. They often suffer for want of water at this season of the year. A thorough soaking is advised, using a sharpened stick to determine when the water has penetrated to the proper depth and reached roots.	10. Fruit trees that are making a very rank growth, but are not bearing fruit, should be root pruned. Now is an excellent time to do this, digging a trench around the tree and severing the tap root well below the surface of the ground.	11. Dahlias should be fed with liquid manures. The plants need to be gone over frequently, reducing the lateral growth to a considerable extent. If they are infested with black fly, spray them thoroughly with a tobacco preparation.	12. House plants should be overhauled, repotting those that require it. Be sure to use a good, rich, virgin soil for this purpose, and have plenty of drainage in the pots. Old, dead leaves should be removed at the same time and the plants renovated.	13. Evergreens that have been recently moved should be thoroughly supported before fall storms sway them and put a heavy strain upon the roots. Sticks may be used for the smaller plants, but the larger ones require guy wires and stakes.	14. The asparagus bed sbould be thoroughly cleaned of all weed growth and given a heavy application of salt. This will help to increase the crowns of the plants, which of course are the determining factor of your next year's crop.
15. Bulbs should be planted when received. At best they have only a limited time to establish themselves before cold weather, and it is only when well established in the fall that they produce satisfactorily in their flowering season.	16. Keep cutting the lawn just as long as there is any grass growth. Neglecting this results in an unsightly lawn the following spring, when the grass turns brown and requires several cuttings to give the new growth a chance.	17. Sow now in the greenhouse beans, cauliflower, lettuce, spinach, beets, carrots and radishes. With the exception of the beans, these are all cool crops and may be grown with very little fire heat and consequent small fuel consumption.	18. Do not wait until spring to set out orchard fruits. Peaehes, plums and cherries are best planted in the spring, but apples, pears, goosebe.ies, raspberries, currants and blackberries can be planted now. Use plenty of water.	19. Celery must grow quickly to be of good flavor. Top dressings with concentrated plant foods such as tankage and nitrate of soda are advisable. In case of extremely dry weather, thorough watering of the ground is also recommended.	20. In properly constructed frames it is possible to do considerable winter gardening, with close attention to protecting materials during severe weather. Lettuce, cauliflower, parsley, spinach and radishes are all possible vegetables to grow in this way.	21. Pears should never be allowed to ripen on the tree, as tbey become soft in the center before falling of their own accord. The fruit should be picked before this stage is reached and placed in a dark room to ripen slowly and evenly.
22. All vines should be gone over, removing all dead leaves. Support them properly to protect them from winter storms, and while you are doing this examine the trellises, etc., making repairs where necessary and putting everything in order.	23. Do not neglect the cultivation of all fall crops. The constant stirring of the ground is just as important when the crops are maturing as when they are starting; and every time you work the garden soil you improve its condition and productiveness.	24. Pompom chrysanthemums, anemones and other fall flowers will be improved in quality by occasional feedings with liquid manures or top dressings of concentrated fertilizer. Attention to these matters will be well repaid by the plants.	25. New perennial plantings should be gotten under way at once, as practically all of these plants are perfectly hardy and fall is the best time to distinguish the different varieties. The old plantings should be overhauled at tais time.	26. Pansies may now be planted out in bed formation with the idea of protecting them for the winter, for early spring bedding purposes. It is advisable for the bed to be slightly mounded up so as to turn water readily during the bad weather.	27. Deciduous trees and shrubs intended for planting should be attended to immediately. If they are allowed to lie around exposed to the sun and wind, the small, fibrous roots will be quickly destroyed and the stock injured.	28. Arrangements should now be made so that all decorative plants may be placed under cover at the first indication of frost; or protecting material may be prepared and placed handy where it may be quickly applied when the time comes.
29. Make arrangements now to save leaves and all the decayed vegetables from your garden. A small pit may be dug in some corner for this purpose. After the materials are thoroughly rotted they will be valuable for growing plants.	30. Covers for outside statuary and garden furniture that cannot be moved and placed under cover should be made ready. Boards, cornstalks and other protecting material should be assembled ready for use before the winter.					

When the breath of twilight blows to flame the misty skies,
All its vaporous sapphire, violet glow and silver gleam,
With their magic flood me through the gateway of the eyes;
I am one with the twilight's dream.

A. E.

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Folks have been talking now for mighty nigh two years about how we ought to plant every last inch of land in food crops. I reckon I'm about as good an American as any, but I never did believe that idea should be followed absolutely by everybody. You see, there's lots of odd corners around most every place where a man couldn't grow enough vegetables to make one good bite, but which would be perfectly good for flowers. Besides, our stomachs ain't the only parts of us to be fed, are they? Why, doggone it, a woman—or a man, either—ain't acting right to sacrifice every bit of her love of flowers to the war garden idea. We've got to do something for our minds, raise something beautiful, just to kind of offset the ugly effect of the war. Raise all the vegetables you sensibly can—sure; but don't forget a rose bush here and there, or a little bed of pansies.

—Old Doc Lemmon.

Tying up the celery plants is a preliminary to blanching the stalks

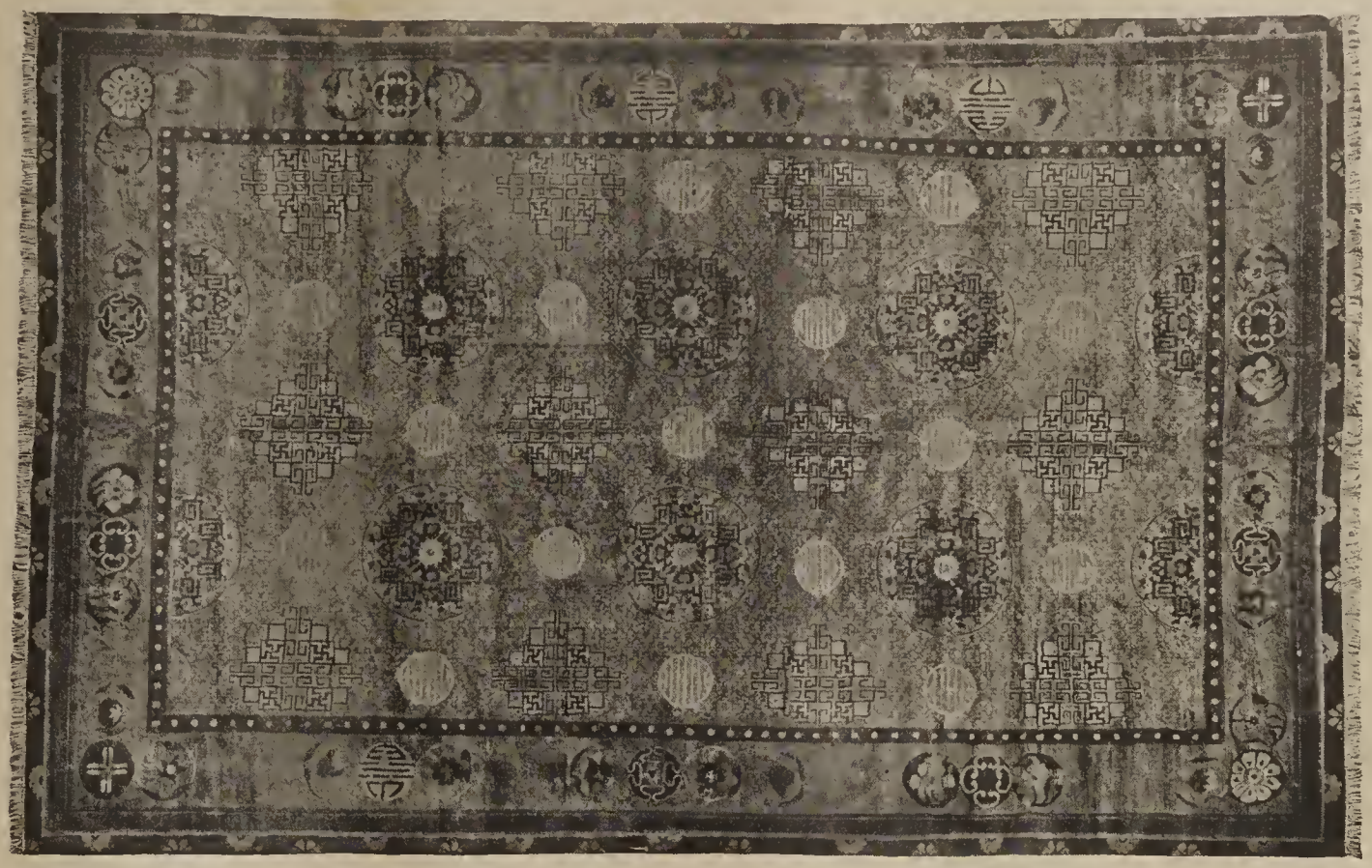
There is no advantage in leaving root crops in the ground after they are grown

Pears should be picked before they become so ripe that they fall

Quinces, like pears, ought to be hand picked when ripe. If left until they fall they lose some of their flavor and quality for preserving. Besides this, the fallen fruit will be generally bruised

Early autumn is the time for lifting and transplanting bulbs of various kinds

The perennial border, rightly arranged, is one of the best ways to face down shrubbery plantings. Plans for it should be completed at once, as much of the planting is best done in the fall



The above illustration shows a reproduction of an unusual Chinese Rug of the Kien Lung period, produced upon our own looms in the East. Size 16 ft. x 12 ft. Price $835.

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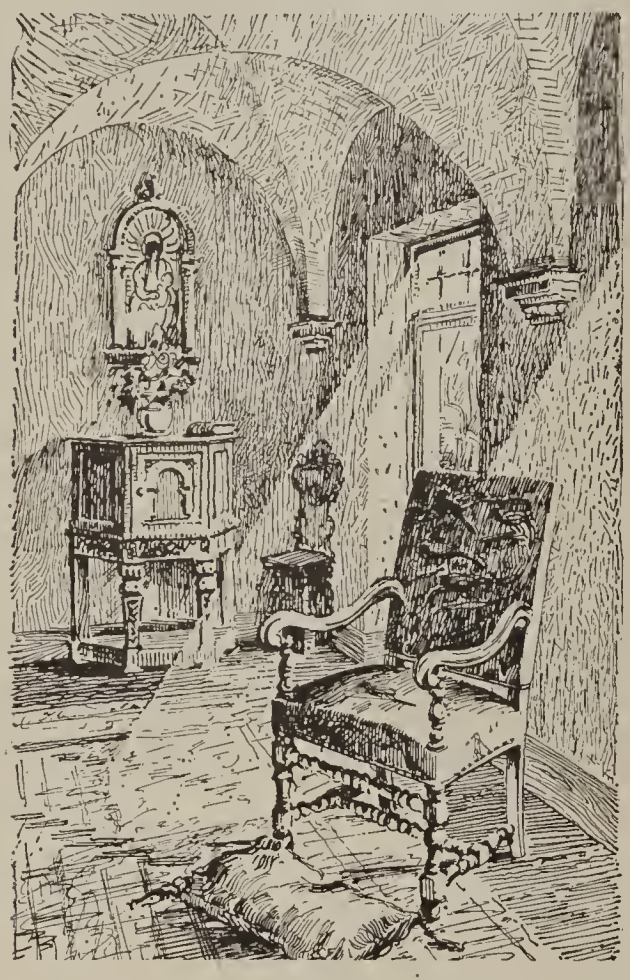

Good judgment in the planning of an interior more often achieves success than does lavish expenditure.

¶ Indeed, many delightful rooms owe their chief charm to the harmonious arrangement of a few well-chosen appointments—each piece of Furniture being so admirably disposed in relation to its setting that the whole effect is pleasing beyond expression.

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THE DEVELOPMENT OF OLD-TIME PATCHWORK QUILTS

By MABEL TUKE PRIESTMAN

WITHIN the last decade or so the growth of the desire for things simple and for living close to nature has resulted in an increasing love for old-time occupations and homes bearing the impress of our ancestors.

A Real American Product

There always seems to be something distinctly American in the patchwork quilt; as it speaks of pioneer days when the life of every house mother was one of continuous toil and effort to make the most of everything that came within her reach. Each little bit of calico left over from the home-made dresses; each little bit of chintz that could be saved after covering furniture, were collected and utilized in the making of the patchwork quilts. Leisure hours were employed in piecing together gay colored scraps. Even the children of the household spent their time in making patches for quilts, so that by the end of the winter the patchwork had accumulated sufficiently to enable them to have a quilting party. These occasions were long looked forward to and often were the great events of the year. Everyone in the neighborhood would be invited to the quilting parties which were all-day affairs in many cases.

In one day six or eight nimble workers would be able to quilt a bed cover, so that if there were three times that number, three completed quilts would be added to the provident housewife's linen closet. As it was the custom for every family to piece quilts and have quilting parties, the hostess would be at all the nearby quilting occasions, which were generally planned so as to suit the convenience of the majority.

A bountiful lunch was served, and sometimes an early tea, after which the ladies went home; but more frequently a later tea was provided at which husbands and brothers appeared, and sometimes sweethearts—and the evenings were spent in jovial pastimes. These old-time quilting parties were looked upon as great events and were the excuse for generous entertainment.

The amount of labor required to make a patchwork quilt and the thousands of tiny stitches that were sewn into them in the following out of intricate designs, give one a heartache today, and we wonder whether injured eyesight and wornout nerves were not often the result of these arduous tasks.

This beautiful needle work has survived for nearly two centuries. Some credit must also be given to the quality of the fabrics and materials made in those days, for when these old pieces are brought to light the colors are as beautiful as of old, with a mellowing that only age can give.

The oldest quilts show a great deal more quilting in the background than those made during the last century. Many of the later quilts are pieced together in rather a hit-or-miss style, and the result is sometimes very ugly to say the least. But the older quilts are much more artistic. The ground work is often a mass of delicate stitches tracing unusual and intricate patterns and done by hand in the quilting frames.

In the making of the "Turkey Track" quilt, two months were spent in quilting the background. This particular cover is one of the most lovely that the writer has come across in the quest for old-time quilts. There are so many different designs in each square, and not an inch of background that is not covered by a dainty bit of stitchery.

The names given to the various patterns are quaintly distinctive. Job's Trouble, Log Cabin, The Rising Sun, Crow's Foot, Dove in the Window, and floral names are well known among patchwork quilters. These are not always known by the same names in the various localities.

How the Quilts Are Made

The making of the quilts is done in the following manner: When the patchwork is finished it is laid on a lining with layers of wool or cotton wadding between it and the lower lining. The patchwork is then basted on and the whole fastened into the wooden frames ready for the quilting. The frames are adjustable so that the workers can roll up the quilts until they reach the center.

The blue and white bed-spreads that were woven by our ancestors are sought after as eagerly as the patchwork quilts. While it is considered more or less a revived industry, there are weavers in the mountains of Kentucky, East Tennessee, Virginia and Louisiana, where the occupation of weaving coverlids is still carried on just as it was in the days of long ago. It is one of the oldest industries, as we read of the Gauls in the Bronze age weaving some of the identical designs that are still seen in the American coverlids of to-day.

It is generally understood that the coverlid weaving was introduced into America by the Dutch. The Pennsylvania Dutch who migrated to North Carolina have always carried on this interesting handicraft. The French peasantry who settled in Arcadia, and finally found a home in Louisiana have kept up to this day the industry of coverlid weaving as well as a number of artistic dress materials and cottonades, dyed with home made dyes, which articles are disposed of through Arts and Crafts centers.

The names of the coverlids are very much like those of the patchwork quilts, which fact is often responsible for the two very different occupations being confounded. They are called by quaint, odd names such as "Girl's Love," "Queen's Fancy," "Everybody's Beauty," "Rose in Bloom," "Indian March," "Primrose and Diamonds," "Boston Beauty," "Perry's Victory," "Lady Washington's Delight," "Wheels of Fancy," "Chariot Wheels and Church Windows," "Rosy Walk," "Baltimore Beauty," "Missouri Trouble," "Washington's Victory," "Winding Blades and Folding Windows," "Rose in Garden" and "Washington's Victory."

As each weaver tried to be original in her designs, she also liked to name each of them. A domestic occurrence or some national event usually influenced the choice of a name.

These woven coverlids were made of wool and cotton, the chain or warp usually being of white cotton, while the filling was half cotton and half wool. Invariably the wool was dyed with madder or indigo, these two colors in their various hues nearly always being used by the various weavers. Occasionally yellow and white are found.

The weaving was very different from that of rag carpet weaving in the hand loom. The loom is threaded by means of a draft, which is a slip of paper divided into little squares, one for each harness, and marked with pencil strokes indicating the number of threads in each square that ought to be put through the harness. These drafts are extremely difficult to understand and many of them have been handed down for generations. A coverlid requires four sets of harness and as many as 1,200 threads are threaded through the eyes in the harness and are then threaded in two's through 600 slits in the slay of reed. Each loom possesses four treadles, one for each harness, and two to four shuttles are necessary to do the weaving.

KEEPING THE CIVILIAN "FIT"

an Advertisement by GEORGE H. PETERSON

OUR Government is sparing neither pains nor expense, and rightly so, in providing entertainment and relaxation for the soldier, to the end that his mind may be diverted from the task before him and so that he may not become "stale." And while the world's freedom from tyranny cannot be won without the soldier, he, important as he is in the destiny of mankind today, cannot fight without the backing and support of the man and woman who stay behind and fight the battle at home.

In the excitement of preparation and of battle, the soldier, although his life may be at stake, does not begin to worry a tithe as much as the father, mother, wife, sister or sweetheart left at home. And so it seems fitting to me that because of this inseparable worry, combined with ever-increasing privations, and the fact that without the best and continued effort of the civilian the war could not long be carried on, the question of his or her relaxation and diversion should be given serious thought—that such relaxation should be increased rather than diminished.

There are, it is true, many things of which we should deny ourselves in whole or in part. We must eat less meat, wheat and sugar, so that our soldiers may have an abundance; so that our Allies, who for four years have been holding back the hordes who would destroy the freedom of mankind, may not suffer too severely.

We must make a suit of clothes, a pair of shoes, last longer; so that the fighter of our battles will have wool and leather enough to clothe and shod him in his

strenuous duties under great exposure. There are luxuries and non-essentials which benefit no one else but the buyer (if even they do him) which may well be dispensed with altogether for the time being.

But what about flowers? Are they a luxury—a non-essential?

Let us see.

I call your attention to the picture and its caption on page three.* Do you suppose for a moment that these flowers were all used selfishly? Can you compass the possibilities of this one day's cutting in cheering the sick, the grieved, or the soul aweary with life's struggles?

And what of the giver? Has she lost or has she gained?

Has she not gained most of all?

Think it over.

Figure it out as **you may**, the fact remains that no other relaxation, diversion—call it what you will—will prove of such real benefit as the cultivation of flowers, a benefit not only to the grower, but to many less fortunate fellow creatures.

With this thought in mind, it has been especially gratifying this year to learn of quite a number of cases where our Peonies were so useful in Red Cross and similar work. As a lover of this flower, even more than as a professional grower, it has been likewise gratifying to observe the liberal use of the Peony on Decoration or Memorial Day of this year—for which purpose it stands pre-eminent among flowers. And who can foresee the limit of its usefulness in this respect? The Decoration Day of the future is to hold a new meaning to many, if not to most, of us.

This war will, I feel confident, renew the interest in flowers and sooner or later increase the demand for them. Many of us, I am sure, feel very much as did a woman customer who feelingly wrote me this spring as follows:

> "I can do without other things, but flowers I ***must*** have—now more than ever. They are a great consolation to me."

The conclusion of this article and the most interesting part of it will be found in my beautiful 1918 Peony catalog—sent on request.

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A Garden of Wild Flowers

(*Continued from page 37*)

ranged, for the more striking blooms of summer blend less delicately together than the wild spring flowers.

One end of the oval turf panel is framed by a broad band of the vivid orange butterfly weed which blooms for a month in summer. This effect is foreshadowed in late June by the orange-yellow of the meadow lily, interwoven with the lace-like wild carrot. Before the butterfly weed is quite gone, wild chicory overhangs it with sprays of somewhat scattered sky-blue flowers, while on the extreme edge the early white aster will carry bloom into the fall.

On the opposite side of the oval, far from the orange, is the rich yellow black-eyed Susan. The edge is bordered with butter-and-eggs, its flowers of clear yellow spotted with orange resembling miniature snapdragons. Just around the corner from them, in a shady spot beneath the shrubs, the deep red bee balm rears its aromatic heads, safe from jarring discord with the orange and yellow of the main garden. Still farther along, its feet actually in the brook, stand the blood-red spikes of the cardinal flower.

One end of the main garden is devoted to pink, where are combined the showy rose mallows; the purplish heads of cone flower with their brown centers; the upright gray-pink Joe-pye weed, and the spreading masses of white snakeroot. At the corners of the panel, the bushy gray-green foliage of the woad-waxen serves as accents, particularly when covered with their yellow pea-like flowers.

Autumn Effects

In autumn, the most striking effect is derived from the tall groups of helenium, which are balanced at the four corners. With its glowing yellow is contrasted royally the tall purple New England aster. A combination equally beautiful, if of lower growth, is that of goldenrod, with the lavender blue of *Aster patens*. These are supplemented by the starry *ericoides* already mentioned, all cunningly dispersed so that the fall seems particularly rich in color.

Two vines of interest are the wild bean, whose violet-scented, chocolate-colored blooms are seen here and there in summer clambering over the shrubs; and the *Clematis virginiana*, whose white flowers are followed by silky seed vessels in autumn, contrasting with the red of the sumachs and viburnums.

The berries of the latter are particularly interesting just now—*cassinoides*, its vari-colored clusters of pale green, bright rose and dull blue overcast with a whitish bloom; and the dark blue, shiny fruit of the *acerifolium* and *dentatum*. Their foliage displays gradations of bronzy red, pink and often a cream color.

Still later, after the leaves have fallen, the berries of the ilex and the chokeberry gleam brightly against the feathery green of the hemlocks, persisting well into winter. Last of all, in late November, like a pale ray of sunshine, shimmer the yellow blossoms of the witch hazel.

The Decorated Door in the Modern House

(*Continued from page* 51)

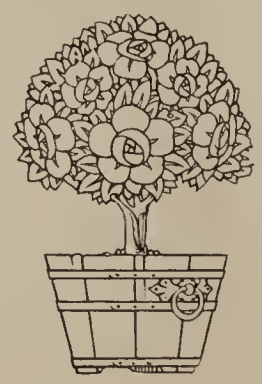
field, however, there is plenty of opportunity for metal decoration in accord with architectural precedent and, even in the expression of Colonial and Georgian types, there is more leeway for consistent metal decoration than many people imagine.

"When" to use door decoration is a matter of definite principle. Use it when the particular door in question is a point of structural emphasis upon which it is appropriate to focus interest. Use it boldly and without hesitation. Someone has said that "audacity is the better part of decoration." This, of course, is not unqualifiedly true, but it is true, when once you are sure of a sound principle, that daring to act without waiting to see what others will do is an element of decorative success. There are degrees of importance in doors just as there are degrees of importance among people. Don't stress an unimportant door by decorating it. If a door is important, either from its purpose or from its architectural position, it is logically a fit subject for decoration.

Where to Use Decorated Doors

"Where" to use door decoration is also a matter of principle. Where the adjacent walls are perfectly plain, decoration may be applied to doors which then become points of concentrated enrichment. Some of the old Italian and Spanish polychrome, or carved and polychrome, doors in severely plain-walled rooms well exemplify the soundness of this principle. Again, where the adjacent walls are highly ornate in their decoration, the doors, too, should bear consistent embellishment. Otherwise the continuity of the scheme is broken and plain doors become dissonant. Doors in elaborate French interiors of the 17th and 18th Centuries clearly exemplify this principle. It is where there is some decoration scattered about the walls and some decoration applied to the doors that the whole composition appears cheap, tawdry and inefficient, being neither one thing nor the other. Under such circumstances door decoration should not be used, for it is anything but truly decorative.

The foregoing principles and suggestions chiefly concern doors within the house as a matter of actual practice in interior decoration. There is no reason, however, why they may not equally well be applied to house doors or some of the minor exterior entrances. Study first the mode of architectural expression and then choose a form of embellishment and a medium of execution consistent therewith, a choice, by the way, that need not be fettered by rigid adherence to precedent. If there is sufficient reason to decorate, do so and don't be timid about it.



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Exploring the Bogs for Surgical Moss

(*Continued from page 29*)

num enterprise depends on the co-operation of the many who, while they may not even know the sphagnum, do know the country in their own intimate neighborhood or are willing to undertake its exploration.

Collecting the Moss

For obvious reasons, the actual collection of material in bulk should not be attempted without specific instructions from the authorities in charge of this phase of Red Cross work. The general method of procedure, however, is somewhat as follows: The worker locates a bed of desirable moss, seizes a double handful and pulls it up bodily. Then he strips off any muddy and decayed matter from the bottom and picks out any sticks and useless plants which may be included. Next he squeezes the water out of the sorted material, either by hand or by twisting in a towel, and puts the moss into a clean gunnysack. Every collector should appreciate at the outset that it is quality, not quantity, that determines the success of his efforts. The collecting is a simple enough process, but unless properly done a great deal of foreign and undesirable material will be included which will later have to be picked out.

The bags of damp moss are carried out of the bog and hauled to some central place for "curing." This is merely an air-drying process which can be readily accomplished by spreading the material loosely on the grass or on some sort of drying rack, preferably in the shade where there is a good circulation of air. Conditions are favorable at this time for further picking over the moss for the more complete removal of foreign matter. Curing by means of artificial heat is not recommended.

The air-dried moss is packed loosely in bags or boxes and then sent to central depots where it is spread out on tables and very carefully hand-picked and sorted. This is a tedious process and must be done before the plants get too dry and brittle. The choice material goes into surgical dressings while the poorer grade, somewhat coarser and less absorbent, is acceptable for bed pads. Very poor stuff is discarded or used only for coarse packing or similar purposes.

Making Surgical Pads

There are different methods of making sphagnum surgical pads and the British type, which is simply a muslin bag filled with the moss, is quite distinct from the American type. The latter, as now made, consists of a layer of the absorbent sphagnum, backed with a thin layer of cotton, to prevent shifting, and enveloped in Scot tissue, a very thin wood-pulp paper; at the back of this pad is a layer of non-absorbent cotton to prevent the discharge from soaking through the bandage; the whole is covered in the usual manner with gauze to hold everything in place and present a soft absorbent surface to the wound. The pads are kept as clean as possible in the making and are sterilized in the field before use.

The bed pads, used mostly for dysentery patients, are larger and are made up in much the same way as the surgical pads except that second-grade moss is used and several thicknesses of newspaper are sewed to the back. The different types of dressings and pads are, of course, subject to modification from time to time as experience dictates.

Sphagnum is playing a part of increasing importance in war hospital practice. Our share in the collection and preparation of the material has only just begun. It is now of fundamental importance that every available source of this moss be made known as early as possible. Herein lies an opportunity for us "over here" to render a distinct patriotic service.

The Misunderstood Louis XV Style

(*Continued from page 20*)

ments were dispensed with entirely.

The color scheme, though usually light and cheerful, was not necessarily gaudy or frivolous with a dominant predilection for white and gold. On the contrary, the scheme was often quiet and simple—pale light green, yellow, a warm medium green, citron, green blues or blue greens, light warm grays, fawns, or putty tones, and occasionally graining. Sometimes deeper tones occurred, such as fairly dark blues or greens, sufficiently grayed. All of these might be used with or without the accompaniment of gilding. The woodwork of one of the rooms illustrated is of a moderately dark gray-blue relieved by a little gilding.

The embellishment of the panels gave scope for the widest diversity of treatment. Certain of them were filled with decorative paintings—witness the work of such artists as Watteau or Fragonard—depicting all manner of pastoral scenes; in other cases Chinese *motifs* found a place; again, in still other instances, graceful arabesque compositions were displayed and, sometimes, with these were incorporated *Singeries* or devices in which apes and monkeys, arrayed in human costume, played diverting pranks. Occasionally panels were adorned with decorative designs consisting of chequerings or diapers along with characteristic *motifs*, such as appear in one of the cuts, or with floral wreaths, knotted ribbons and sundry other naturalistic devices.

These decorative treatments were executed sometimes on the wood of the panel, sometimes on canvasses which were framed and held in place by the boundary mouldings. From the 17th Century onward wall paper, printed with hand-blocks on sheets about 3′ long and a little over 1′ wide, was in high favor. Patterns taken from velvets and brocades were printed upon them and likewise pagoda designs and other Oriental subjects, foliage, flowers, birds, landscapes and arabesques. Furthermore, fabrics such as silks, brocades and figured damasks were used for panel fillings, while simpler but not less effective panel fillings were found in the printed or "painted" linens and chintzes with their abundant wealth of design and color.

The Use of Mirrors

Mirrors were freely employed to fill panels as also for the spaces above mantels. At times decorative paintings filled the mirror heads as well as the small panels over doors. The mantels were low, not extending higher than the shelf over the fireplace, and the surrounding trim was of wood, marble or stone, molded or carved in a manner consistent with the rest of the decoration. Cornices were without prominent projections and oftentimes were coved. Ceilings might be decorated with elaborate frescoes or might be graced merely with moldings and a few appropriate molded ornaments, colored to comport with the

(*Continued on page 64*)

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The Misunderstood Louis XV Style

(*Continued from page 62*)

rest of the room. Floors were commonly of wood and not seldom bore parquetted devices in contrasting colors.

Now, nothing in the fixed decoration of the Louis Quinze mode entails any obligation upon the modern user to undertake sumptuous and excessively elaborated schemes or to indulge in unduly costly processes. It is true, one may go as far as he likes and still be within the limits of Louis Quinze propriety. It is also equally true that one may plan and construct simply and inexpensively and also be wholly within the bounds of Louis Quinze consistency. To take but one instance, the flat and molded woodwork of a room to be painted may be of inexpensive material. For the panels that are to be decorated, an appropriate printed linen, chintz or paper may be used and shellacked to tone down the color and to impart a desirable surface. If a wall is thoroughly well plastered, outside of the window and door trims, no wood need be used except the moldings which can be applied directly to the wall as panel boundaries.

How to Use the Style

One thing is absolutely necessary to the successful carrying out of any such scheme. An architect or a capable decorator must be engaged to design the moldings and trim, for their proper profile is vital to the total effect. The moldings are not hard to make but they are not to be found in ordinary mill stock and the average artisan is not to be trusted with their contrivance.

As to the movables that enter into the composition of the Louis Quinze mode, a description of the representative furniture forms is scarcely necessary, for the reader is doubtless already sufficiently familiar with them. It is necessary, however, to emphasize the fact that these forms do not mean that the pieces must be either elaborate in decoration or costly in material. They may be, and often are, simple in detail and full of quiet dignity. It is most important that the proportions and contour be right. Beware of scrawny and attenuated so-called reproductions which are but travesties of the originals and which some manufacturers put forth, apparently unconscious of the fact that the paring down and so-called "improving" of proportions has destroyed all the charm which was inherent in the original pieces.

Neither is it necessary to enlarge upon the types of sconces, chandeliers, and other accessories which, if not already well known, can easily be mastered by the aid of numerous good illustrations or the plentiful stock of accurate reproductions in the shops. As for floor coverings, there is no impropriety in substituting a plain one-toned rug or an unobtrusive Oriental rug for the Aubusson, which many people fancy a *sine qua non* under the circumstances.

Reclaiming Impossible Pieces

Touching the possible simplicity of Louis Quinze furniture, it will not be amiss to suggest that much may be done with even the gilt and brocaded horrors of chairs, sofas and other pieces of a generation ago. Remove the gilt and paint the body a putty, soft gray or fawn color, or some other appropriate tone as inclination may dictate, and then paint the bead moldings some suitable contrasting color. Rip off the showy brocade covers and substitute quiet linen or chintz of agreeable pattern printed in one or two tones—such, for example, as old rose, mulberry or blue on a gray or oyster shell ground—or some *petit* and *gros point* texture in suitable tones. It is astonishing to find how much may be done, and at a negligible cost, merely by adroit use of color in paint and fabrics.

Again, we repeat, it is not at all the intention of the present article to urge any compliance with strict period conventions. It is our fortunate privilege to live in an age both eclectic and catholic in its appreciation. It is also our privilege to pick out and assimilate the good and to reject the bad from past systems. The only obligation resting upon us is to do it with regard for fundamental analogies and consistency, and with a full knowledge of the entire character of each system from which we are making adaptations.

The main purpose of the preceding discussion will have been accomplished if the reader's mind is disabused of two popular fallacies—first, that the Louis Quinze mode is, of necessity, incurably effeminate and unduly complex and ornate, and, secondly, that its use involves inordinate expense. Once these objections are dismissed the reader will readily realize that the employment of the Louis Quinze mode, in whole or in part, is perfectly compatible with quiet dignity and simplicity.

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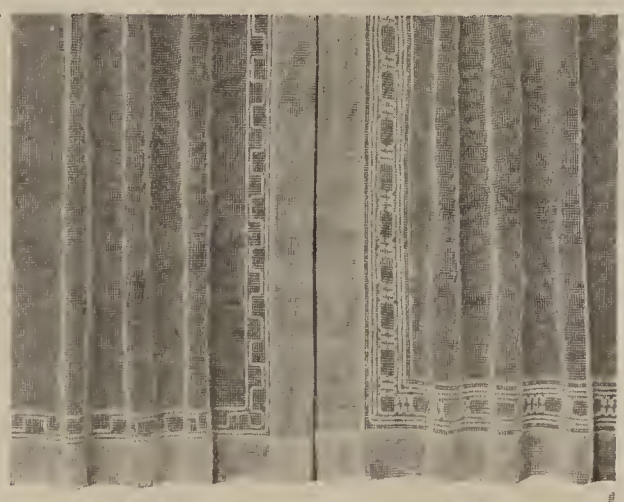

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The Four Corners of the Room

(*Continued from page 23*)

tion your mind is the more productive. Do not, in either case, cram the desk against the side wall.

If books are to go in the corner the effect is much better when the cases run a short distance on either wall, instead of along one side. So often there are at the end of a room a pair of windows; bookcases placed in the adjoining corners bring the line down from the windows and form a solid mass, which always looks well near a window.

Radiator Seats

A corner radiator cover of wood and cane with narrow bookshelves on either side would be both practical and attractive. There should be an air space between the radiator box and the books, of course.

There are beautiful corner cabinets of Italian and Spanish design for a living room. They should always be used as a quarter-circle seems to demand a repetition to balance it.

If you can possibly avoid it, do not place furniture diagonally. You will find that a nervous, untrained person instinctively places her rugs and her furniture diagonally. Rugs and furniture should follow the lines of the wall. Of course, one draws up a chair to a table or a fireplace at any angle, but the more important pieces should go with the lines of the room. This is especially true of corner pieces.

A dressing table goes very well placed in an angle between two windows—a pretty draped dressing table with a semi-circular top and a carved and painted semi-circular mirror above it to match make a charming corner group in many a room.

But, in spite of these suggestions, I still maintain that it is by no means necessary to have the corners filled. By the time we have our side walls well taken care of and the corners reached, our ideas are generally exhausted. Perhaps this is just as well.

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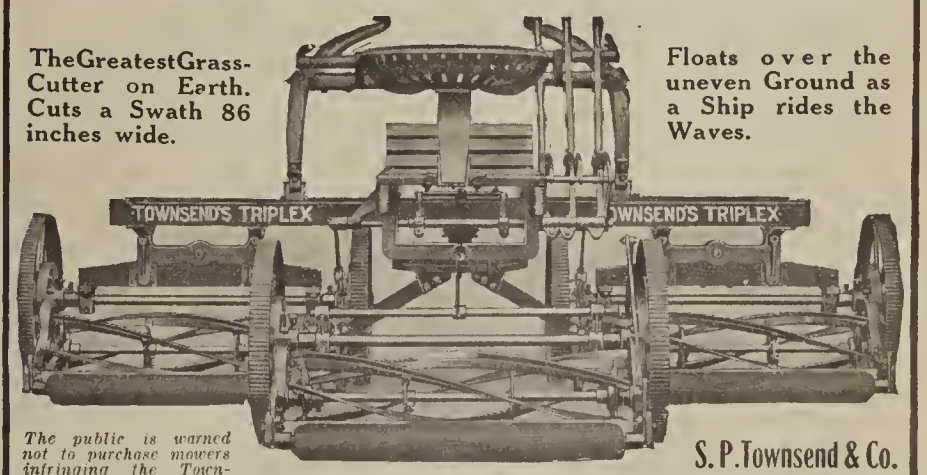

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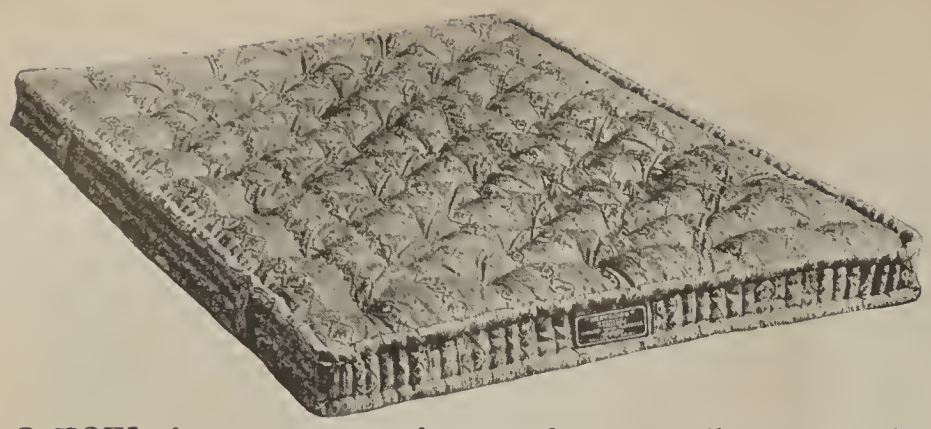

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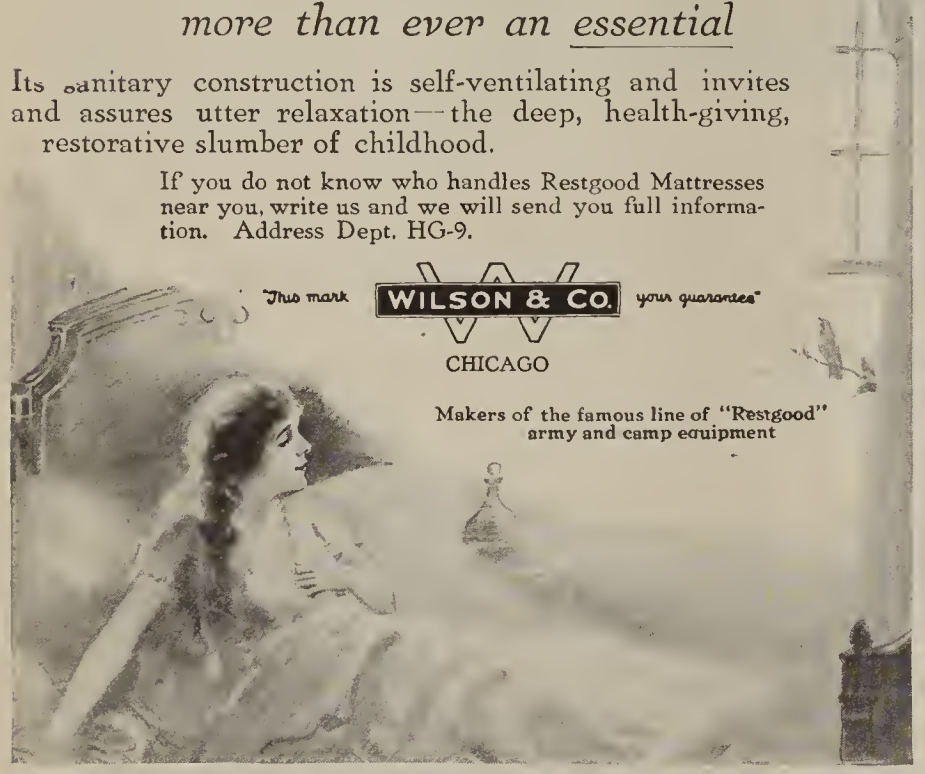

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Tea and Antiquity—A Collector's Combination

(*Continued from page 27*)

Oliver Wendell Holmes's

"A Ballad of the Boston Tea Party"

"No! never such a draught was poured
Since Hebe served with nectar
The bright Olympians and their lord
Her over-kind protector;
Since Father Noah squeezed the grape
And took to such behaving,
As would have shamed our grandsire ape,
Before the days of shaving;
No, ne'er was mingled such a draught,
In palace, hall or arbor
As freemen brewed and tyrants quaffed
That night in Boston Harbor!"

And how the old rancor of it is gone in these days when our hearts beat in unison with the hearts of our British cousins. How different are our tea-parties to-day, American and Britisher, brother and brother!

Collecting Tea Things

When we began collecting tea things, we did not get *everything* we wanted! One of the tantalizing treasures beyond our reach was the poetical effusion of Mr. Nahum Tate who lived 1652-1715 and celebrated the beginning of the 18th Century with "Panacea, a poem upon tea, with a discourse on its Sov'rain virtues; and directions in the use of it for health". A greedy Maecenas outbid us at the book auction where we thought only ourselves had discovered or could possibly wish to acquire it! With Dr. John Coakley Lettson's "The Natural History of the Tea-Tree", printed in London in 1799, we were more fortunate. Likewise Mr. T. Short's "A Dissertation Upon Tea, Explaining Its Nature and Properties, Showing from Philosophical Principles, the Various Effects It Has on Different Constitutions; Also a Discourse on Sage and Water", produced in 1730 was ours for the expenditure of ten shillings, a rare piece of fortune coming to our door through the good graces of a Birmingham bookseller's catalogue. I fancy good Queen Anne set the pace to second place for sage and water! We are still on the lookout for the "Treatise on the Inherent Qualities of the Tea-Herb", by "A Gentleman of Cambridge", whose scholarly effusion came from a London press in 1750.

In the course of our adventures at home we found that tea collectors were more numerous than we would have dreamed them to be, perhaps because the subject embraced collecting in almost every field,—furniture, old silver, china and pottery, pewter, brasses, books, prints and what not, to say nothing of collectors of oriental tea things, as, for instance, the lady who has seven hundred and thirty-two interesting Japanese teapots, the equally interesting lady who has a collection consisting of as fine as possible a tea-cup of every sort of porcelain and ware of which tea-cups have been fabricated, since the memorable days following the presentation of two pounds of tea to King Charles II by the East India Company. Another collector has gotten together a great number of fine Japanese color-prints, the subjects of which have to do with the tea ceremony, and yet another gentleman "goes in" for the Cha-no-yu (tea ceremony) pottery of Japan. Probably the most interesting collection of tea-caddies in America is that owned by Mr. Frederick H. Howell of New York. Tea-caddies offer to the collector an entertaining hobby, for although they are by no means common, they are still to be "discovered" in many of those nooks that long since have, perhaps, given up other collectable things. I remember once dwelling with enthusiasm on the pleasures of collecting tea-things.

"I have a little hobby along that line myself", remarked one of the group, "tea-spoons".

"Don't you have to be careful?" was the question the man next to him could not refrain from putting.

But perhaps our friends are not always as sympathetic with the collector's pursuits or as courteously attentive, and there is always a time to stop before one becomes a bore!

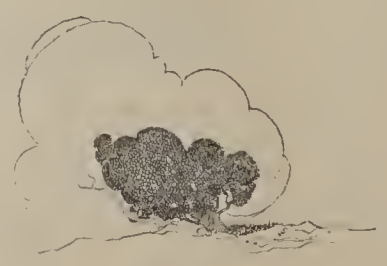
The House and Garden in England Now

A GARDEN full of weeds was before the war anathema to an Englishman. It is not uncommon now to hear him speak of "war weeds," and boast that his garden is full of them. Weeds are clearly good evidence that a man or woman is not employing, for the purpose of pleasure, anyone who could be of use in helping his or her country. Gardens which in pre-war times supplied work for five or six gardeners are now under the care of some old man. Of course he can only do his best to grow some vegetables; and it is rather a melancholy sight to see gardens, which a few years ago were beautifully kept, now almost unrecognizable.

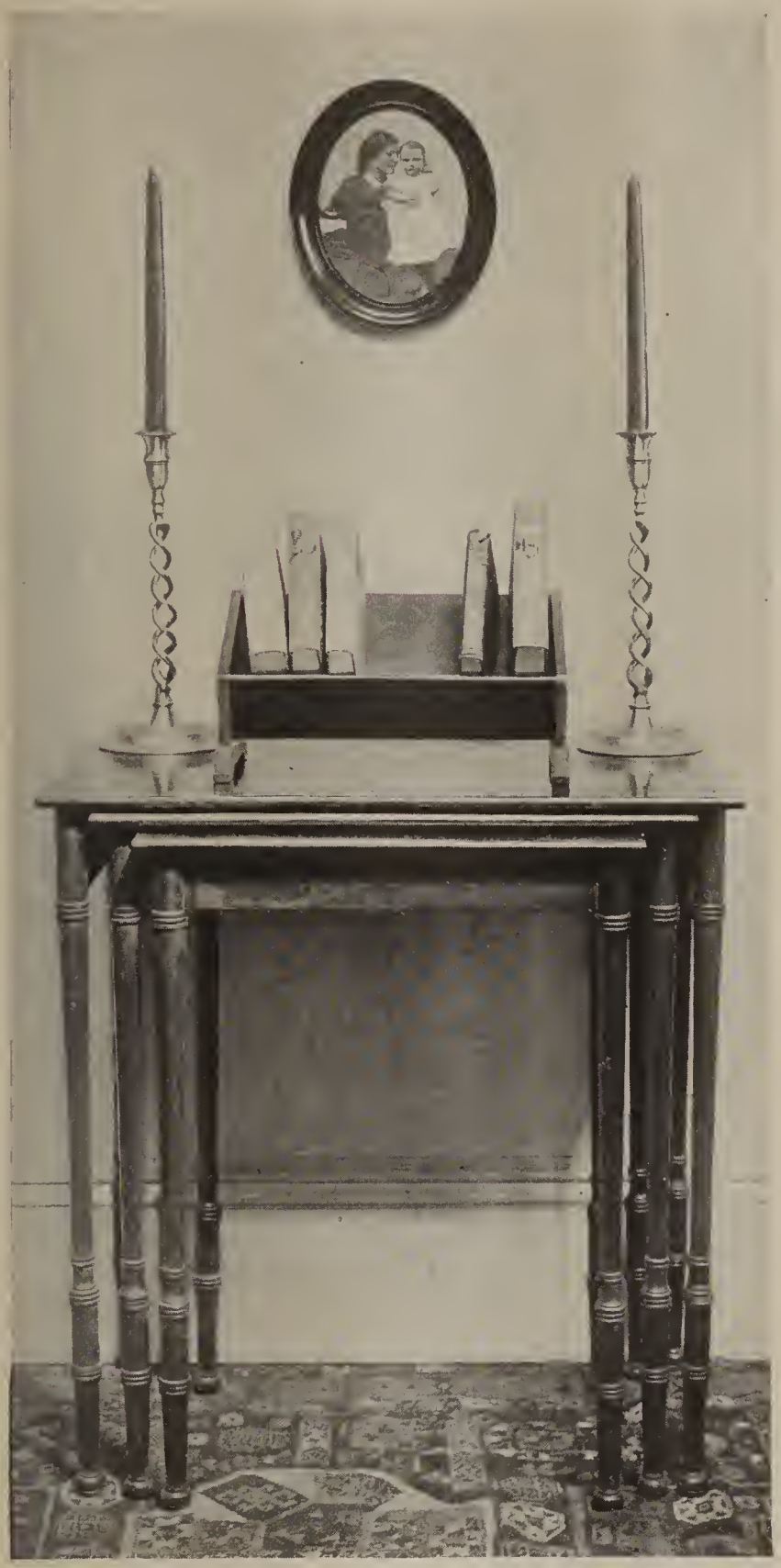
It can scarcely be denied that a man who turns into a potato plot a lawn which has taken years of careful tending to perfect, the beauty of which is his pride and his joy, means business. Sacrifices such as these helped materially to raise the 1917 potato crop in England by 5,000,000 tons.

Possibly the "war garden" has revealed to many people the beauty of vegetables. They may have discovered that the art of gardening does not reach its acme in a layout of yellow calceolarias and blue lobelias; that, for instance, a straight row of carrots or parsley helps to give emphasis to less ordered arrangements and brings form contrast into a garden, a quality which some gardens sadly need.

So much for the garden. What of the house? In the way of building or alterations "nothing doing" is the order of the day. Those who desire to make building improvements must wait. Their's is but to dream of what they will do some day and to be patient. Not more than $100 may be spent on building in England now, and this only with the consent of the authorities.



Does Your House Need New Fittings?



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THE rest of the letter—a close page and a half of it—was all figures, and sentences beginning "I want." He knew that fall was the time to plant, and he had some mighty good ideas, that mere man, but they didn't run much to botanical names.

We wrote a letter longer than his, commencing with the arborvitae along the alley, considering in detail the hedge of spirea van Houttei with the centre arch of pink Dorothy Perkins roses, the clump of white birch, the shrubs against the foundation, and the gay beds of canterbury bells, and larkspur, and columbines, and foxglove, and iris, and phlox..

You may be fonder of linens than you are of larkspur, and your yearnings may be all toward furniture rather than foxgloves. But whatever you want to know about the management of your house, your garden, your grounds,—try asking us.

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H &G. 9-18

The Lincolnshire chair is virtually a Windsor, showing graceful lines. Made about 1760

When viewed from a certain angle the fan-back type somewhat resembles an open fan

The Homely Origin of the Windsor Chair

By GEORGE WILSON JENNINGS

A MASTER artisan, "honored and unsung," may with reason be said of the English cabinet maker who first made the famous Windsor chair. Who he was, and where he received his inspiration, and why no definite information exists regarding him is unknown. None of the many writers on furniture and period designs undertakes to say much about the origin of the Windsor chair.

It is known that the chair received its name from having been made in the quaint little village of Windsor, England, for two centuries and more a favorite retreat of the English sovereigns. No chair was in greater favor during the last half of the XVIIIth Century, and why its origin should even now be buried in mystery is not understandable. This is especially peculiar for the reason that the original maker of this style of chair put out no less than twelve varying patterns. Reproductions of the entire twelve can be found in this country, most of them now being stock patterns in several factories. Collectors of rare furniture in America possess Windsor chairs made by the man who first brought out the style, holding them as precious relics of a day filled with romance.

It was not until the maker of this historic chair had been making them for nearly half a century that kingly favor came his way and the chairs were made known throughout England because George II and his queen took a fancy to them; and what was pleasing to the royal family readily became famous with all. This story has been handed down in England:

In the year 1750, George II and the queen were driving through that section of Windsor occupied by the poorer class. One can easily picture the scene on that morning when the villagers beheld the royal coach, drawn by six spirited white horses mounted by postilions, prancing down the quiet little street, the footman attired in scarlet velvet, blowing his lit-

(*Continued on page* 70)

Grandmother's Windsor rocker possesses a certain quaintness that is decidedly unique

A child's chair of 1770, *as strong and sturdy today as when it left the shop in Windsor*

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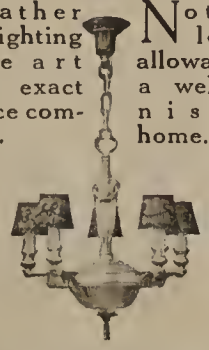

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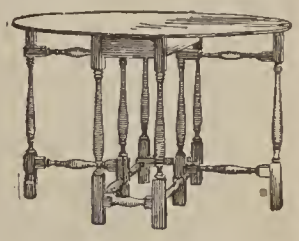

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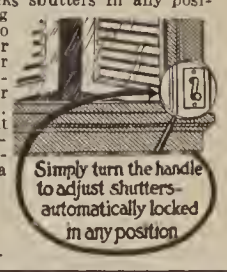

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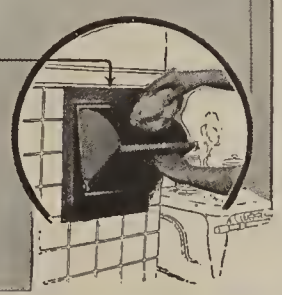

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For five generations this extension back chair has been in constant use in New Hampshire

A grandfather's Windsor rocker was to be found in almost every early Colonial living room

The Homely Origin of the Windsor Chair

(*Continued from page* 68)

tle silver trumpet for the drivers to stop at the quaint, tiny shop where lived an old cabinet-maker.

One can understand the confusion that came to the old man at receiving a call from the royal personages who had never halted their coach in that street before, and his great pleasure when the king and queen showed such lively interest in a Windsor chair he was then making. Confusion passed away and the maker of furniture, destined to become world famous, was able to talk on a subject of common interest when nobility showed an uncommon pleasure in a work that seemed ordinary to him.

The cabinet-maker in his talk about his work let it be known to the king that in a small way he had been making the chairs for nearly a half century, and the museums in England and America today bear evidence that such was the truth, for they have samples of the man's original work that date back of 1750. The king complimented the old man on being able to do such excellent work, and orders were left by the queen for several different styles for use in Windsor Castle.

So far as known, the kind words spoken to him by George II and his queen, and the extra sovereigns left with him by them on that day of the great visit, were the only especial encomiums the originator of the Windsor ever received for his great work. The graceful lines and curves of the chairs in the little shop remained in the minds of the royal guests and the social advertising they thereafter did in his behalf resulted in the making of the chairs upon a larger scale than ever before. Yet nothing more is known of the maker.

In this country the Windsor chair was first made in Philadelphia previous to 1763, and in New York in that year; some time later in Boston. After that the chair became very popular and now and then has come and gone in the styles of furniture. Just now it is again in vogue and is made in large numbers, many of them on the exact lines laid

(*Continued on page* 71)

For true grace of line the curved-back Windsor is peculiarly distinctive

Many a chimney corner in the old days held one of these Windsor arm chairs

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HOUSE &
GARDEN
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RELIABLE
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and
COUNTRY
PROPERTY

Turn now to page 3 and see the variety and charm of the places listed there

The Homely Origin of the Windsor Chair

(*Continued from page 70*)

down by the little old cabinet-maker of Windsor.

The writer is familiar with a collection of Windsor chairs, taken recently from a garret in a town in southern New Hampshire. The collection, it is regretted, is not complete, and an effort has been made to complete it with chairs that are not reproductions; but thus far a few of the old styles are missing. The extension back chair is considered the oldest one made in these chairs. It has been in one house in New Hampshire for one hundred and fifty years, and has been in constant use by five generations. It was once used by Capt. Paul Jones, and was the favorite chair of Ezekiel Webster, brother of Daniel Webster, when he visited this old home.

Among the different styles of Windsor chairs there was what was known as the comb-back, which resembles a lady's hair comb in the way of a head rest. The fan-back Windsor at a certain angle resembles an open fan. The grandfather Windsor rocker could be found in almost every Colonial living room in the early days. The grandmother's Windsor rocker has a peculiar quaintness which is unique, and is more comfortable than appears in the illustration.

For grace there is none that compares with the curved-back Windsor. Many cabinet-makers have endeavored to reproduce this chair but have not succeeded. To one who possesses such a chair it will always be a "thing of beauty and a joy forever." The little child's Windsor was brought from England in 1770 and is as strong and sturdy as the day it was made in Windsor, England. The Lincolnshire chair is virtually a Windsor. It was made about 1760, and shows graceful, beautiful lines. It has been reproduced many times.

The chimney-corner Windsor is graceful in the lines of the back and arms, but the short legs give it a dwarf appearance which is not altogether pleasing to many. In almost every chimney corner in the old days there was one of these chairs which seemed to fit in any corner where there was a suggestion of coziness.

There was also a fiddle-back Windsor with uprights which resemble the fiddle.

All of these chairs have a grace and strength which makes their popularity understood. The woods used in their construction were hickory, maple, beech and birch, and many have been discovered to have been made of no less than ten different kinds of wood, which fact was discovered only after the paint and varnish had been removed. Such a chair was recently seen in New England, when the owner found one made up of these many varieties of wood which had been left natural. It is a curiosity seldom seen, and it is yet to be discovered, whether this was done for the sake of economy or because of what was considered in those days a so-called "art."

In some of these Windsor chairs one observes somewhat the Dutch influence of the same period in many of the curves, but those of English make possess the same lightness, and with these lines have that quaintness which can be found in no other line of furniture.

The Colonial period manifested itself in three districts: The northern or New England, which is English filtered through with Dutch; the middle Colonial, which is straight Dutch; and the southern, which is straight English, representing the land holders and upper class of people.

Many an old chair can tell a vast experience from grave to gay, from lively to the sedate, and always shows a charm that cannot be surpassed. One who is a lover of the antique, and has in his collection one or more of the old Windsor chairs, realizes that age alone is always sufficient to arouse interest.

ARE THESE YOUR PROBLEMS?

One of the answers given in a personal letter to a reader who appealed to our Information Service

Inquiry—I have recently purchased, for my mother and myself, a very modest ($3,700) little home, which I wish to improve with shrubbery, trees and flowers to the extent of my physical and financial ability, both of which are limited.

Before anything whatever is attempted I want to have the whole project planned, with the idea of carrying it out gradually, but I want to work from a definite plan, exactly the same as if I were building a house, so when the work is finally completed there will be a harmonious whole rather than a hodge-podge of this, that and something else, with the effect of a hit and miss-arrangement.

My lot is on a corner and is 135′ x 40′. The house and what little lawn there is occupies half of the lot, and the remainder has up to this time been devoted to a vegetable garden. The latter half of the lot is somewhat higher than the other half.

My idea is to first improve the half on which the house stands, the first thing being to divide the two halves with shrubbery or a hedge of some sort, with perhaps a gate in the center. Somewhere on the lot I want a clump of two or three birches, and in the corners some dwarf evergreens, perhaps. Then, too, I want something to hide the foundation, and between the alley and the end of the house, which extends almost to the lot line, some tall shrubbery to screen the alley. I also want enough varieties of flowers so there will always be something in bloom from spring until fall.

On pages 26 and 27 you have suggested a most beautiful garden arrangement, but this is far too elaborate for my modest requirements, and I am wondering if you can assist me in planning something along the lines outlined above. To assist you, I have drawn a rough pencil sketch, which is enclosed herewith.

I had in mind using some lattice work, possibly at the back, and since seeing the middle illustration on page 20 of the June number, devoted to "Livable Back Yards", it occurs to me that the space immediately back of the sun room, which I have marked X on the sketch, offers a good opportunity for some such treatment, particularly as the house has no porch. In this event there should be a tree immediately adjacent that will some day provide shade. What do you think of this idea?

If I am correct in my understanding that you are glad to assist your readers in matters of this kind you will be doing a mere man a very great service by giving him the benefit of your knowledge in matters of this kind.

Answer—It would seem to me that the space which you have heretofore devoted to a vegetable garden had best be continued in that capacity—that is,

(*Continued on page 72*)

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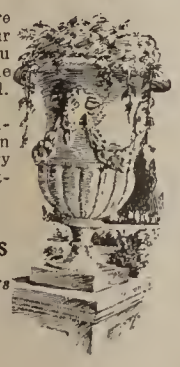
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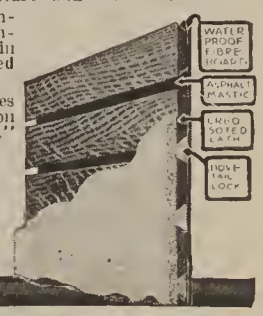

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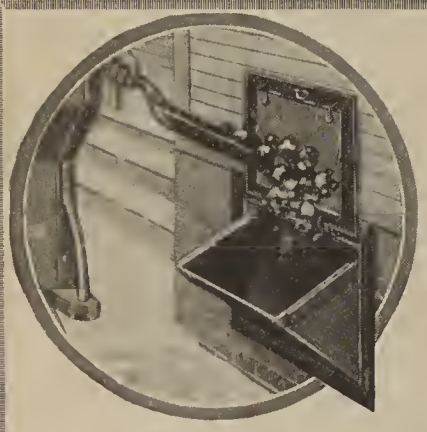

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The Majestic Co., 804 Erie St., Huntington, Ind.

Are These Your Problems?

(*Continued from page 71*)

unless you wish to give up growing vegetables entirely. Judging by the sketch which you sent me, this vegetable garden measures about 40′ x 68′, so that it might be possible to cut it down to about 40′ x 50′, thus allowing a little more space between the sun room and the hedge which you think of using as a dividing line. At all events, the rest of my suggestions will not be affected by this slight change in the allotment of space.

The most important thing, to my mind, is a suitable boundary for your lot, and for this I would suggest a single row of Arborvitæ along the alley and also perhaps along the rear boundary line to Pleasant Avenue and down Pleasant Avenue to 48th Street. The 48th Street boundary could be planted with some low hedgey shrub such as Japanese barberry. Such an arrangement would satisfactorily screen the alley from the house and make a definite boundary line between your lot and the one adjoining it on the north. As far as the Pleasant Avenue end of the lot is concerned, it would seem to me to be rather advisable to have an evergreen here, which would be effective through the year.

However, there is an alternative to this plan. The Arborvitæ could be used along the alley, as already suggested, while for the back and opposite end of the lot you could use some such flowering shrub as *Spiræa van Houttei*. Of course, the Spiræa is not evergreen and consequently would not offer so much protection during the winter. However, it is a decidedly bushy shrub and even when its leaves have fallen it presents a fairly respectable appearance. The Arborvitæ to go around these three lines of your property would cost about $20.00, if the plants are set 18″ apart. The Spiræa, at 12″ apart, would cost you about $25.00 for the rear line and street end.

In a property the size of yours, I do not think I would attempt much in the way of tree planting. You can use a few small evergreens or a clump of white birches, if you wish—the latter might be placed advantageously at the junction of the rear line and the hedge dividing the vegetable garden from the rest of the grounds, or at the junction of that hedge with the front line of the property. This dividing hedge could be either of lilac or *Spiræa van Houttei*, with an arch in the center planted with either pink or white Dorothy Perkins rose.

As for foundation planting, may I suggest the following shrubs, scattered somewhat irregularly, so as to form a broken line without any suggestion of formality:

Spiræa van Houttei	*Berberis Thunbergii*
Forsythia	Deutzia (on the north side of the house)
Andromeda floribunda	

The matter of flowers pure and simple I think had best be taken care of by using perennials. You can, if you wish, plant the seeds of these this summer, which will result in blooming plants next year, or else purchase the started plants next spring and set them out directly in the space they are to occupy permanently. I think the best arrangement for any flowers, either perennial or annual, would be in border beds to the west of the lilac of Spiræa hedge and along the rear line just inside the boundary line. There is not very much room on your lot for anything except this sort of treatment, which is the reason that I am advising it. It would also be possible to use some of the spring flowering bulbs planted just at the face of the foundation shrub line on the south and east sides of the house. Such bulbs as narcissus, crocus, snowdrop and hyacinth could be used here, planting them irregularly or "naturalized."

As a foundation list on which you can build your flower beds, I would suggest the following perennials:

Canterbury Bells	Foxglove
Larkspur	Iris
Columbines in several colors	Phlox — several varieties

In addition to these, you could use a few climbing roses about the house, especially the veranda and sun room, in case you wish something to cilmb over the pillars, etc.

Cooking de Luxe in an Electric Kitchen

(*Continued from page 49*)

devices such as food choppers, ice cream freezers, egg beaters, electric silver cleaners, bread and cake mixers, etc. Such a table can be had with a white enamel top for $150.

Another piece of electric equipment that is sure to be found in the modern kitchen de luxe is the ozonator placed above the door where it will operate most effectively with a cross draft. It burns up all the kitchen odors and accomplishes it more efficiently than flues and range hoods. It is priced at $75.

The electric fan needs no introduction and its uses, too, are too well known to speak of at length. Splendid ones can be had for $15 to $35.

The water heater has not been mentioned in connection with the kitchen, for it has no place in the kitchen de luxe; its place is in the basement where it truly belongs, as it adds not a jot to the appearance of a beautiful kitchen and cannot be completely camouflaged.

The clothes washer for the same reason is not to be included in the kitchen. The cleaning, drying and ironing of soiled linen should not be done in the room which is set aside for the preparation of food.

Coal-less Gardens Under Glass

(*Continued from page 53*)

When the plants have made their first character leaves, they should be transplanted in rows about 4″ apart and watered carefully. The plants should be shaded for several days until growth has again started and then the light may be admitted and watering should be looked after carefully. It is also quite necessary that the spaces between the plants be kept constantly stirred. This practice is even more necessary in the confinement of a frame than in the open air, as the breathing action of the soil is reduced to a dangerous point and is overcome only by keeping the surface constantly stirred to admit as much air as possible. Lack of air is what causes so much "damping off," which is nothing more than a fungus caused by excessive moisture and lack of air on the surface soil. Just as soon as the weather improves air should be admitted freely so that the plants are well hardened off before it is time to set them out.

There is no contributing factor of greater importance than a properly managed frame, and the home gardener should not lose sight of this fact.

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OCTOBER

House & Garden

will contain some of the best of these garden movies—as practical as a hoe and as clear as the green house roof—shown in connection with those wonderful Fall Planting Tables worked out for you by experts with years of experience. The whole question of fall planting is taken up in a rather radical article; bulbs, too—when, where, how to plant them; vistas in the garden; a page of photographs on storing vegetables; a lovely medium-sized country house hid away among trees.

Then, because we can't live in the garden all the time, even if we wanted to, there are indoor articles—three pages of dining rooms with everything priced for the war-time budget; two pages of exquisite French fabrics for hangings; a fourteenth century Italian house transplanted to New England; a southern house domesticated in Oregon; and then—just to show the breadth of our mutual interests—we're planning to enjoy together a leisurely chat on collecting old Worcester, and a severely practical series of kitchen arrangements for Hooverizing the steps of the housekeeper.

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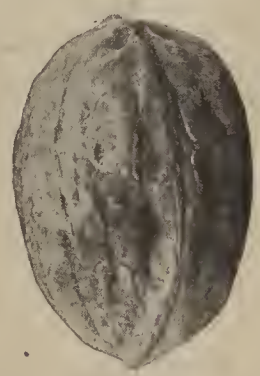

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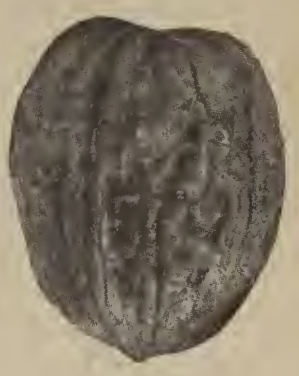

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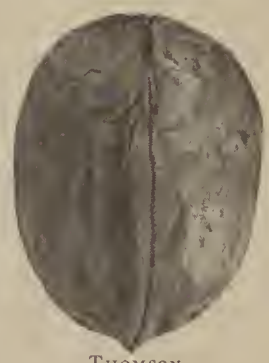

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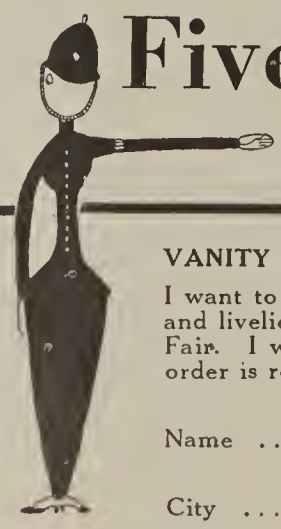

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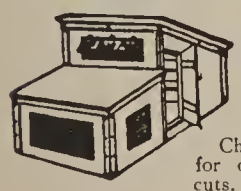

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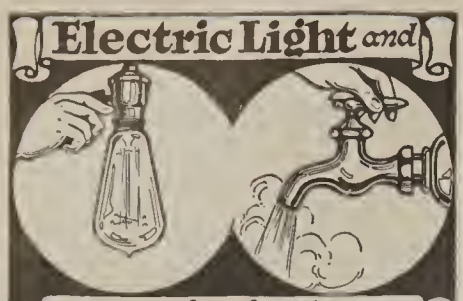

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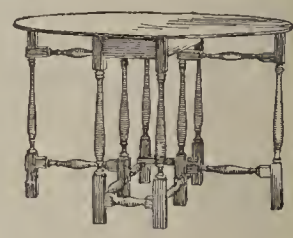

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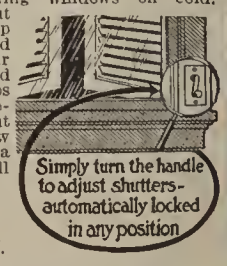

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The House Planning Number

NOVEMBER

House & Garden

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There's an article on how to hang tapestries; another of those entertaining chats on hooked rugs; three centuries of mirrors; a collector's experience with Chelsea china; views of a charming Italian stucco house; an Alpine cottage that behaves like a glorified bird-cage; pictures showing uptodate farm building, grouping, unpretentious but artistic.

And last of all—after an article on planting deciduous trees and shrubs—there's a double page of the Leyendecker garden where the two brothers of posterdom get new ideas for five-hundred-dollar covers.

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Contents for October, 1918. Volume XXXIV, No. Four

House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

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HOUSE PLANNING NUMBER

TIME was when house planning was almost synonomous with building a new home. To a certain extent that is also true to-day, but the limitations on new construction work imposed by wartime conditions have so influenced the situation that we long ago decided to make our annual planning number a number of remodeling, rather than of new plans from cellar to roof tree.

So the November number will lead off with a big article on the remodeled house, illustrated with real before and after photographs. Then there will be two somewhat similar pages on the restoration of Colonial houses, and four other layouts each one of which is full of suggestions which can be adapted to individual house problems.

Of course, these do not make up the whole magazine by a long ways. For instance, we are going to tell about mats and tapestries and collecting old Chelsea china, not to mention mirrors and bathrooms and a lot of the new and practical house adjuncts which the shops are offering this fall.

We would be disappointing our readers, as well as ourselves, if we ever made up an issue without several timely features relating to the surroundings of the house, as well as its exterior and interior. One does not ordinarily think of November as being a gardening month, but we have done a lot of searching through our inner consciences and have brought to light several ideas which we are going to lay before you. One of these has to do with the planting of trees and ornamental shrubs, so that they will be all ready to take their places in the landscape scheme with the return of the warm rains and sunshine of the coming spring. We are proud of this article, and of the pages which will show the garden in which the Leyendecker brothers gain some of the inspiration which so permeates their paintings.

A glimpse from one of the well planned houses in the November issue

Gardeners would not be gardeners if they did not dream during the wintry months of the flower joys which will be theirs with the return of warmer weather. Mrs. Frances King seems to have had this idea, too, for she has written for us an article which she calls "Summer Thoughts In Winter." Every gardener knows who Mrs. King is and how she stands as a garden authority.

So you see the house planning number is going to be one which is pretty well balanced. We have mentioned only the main features here; the rest you will soon see for yourself.

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Gillies

WHEN A HOUSE LIVES INTIMATELY WITH TREES

A house is in its proper setting when it lives intimately with trees. They may be close at hand or at a distance, according to the structure of the house itself, but they are necessary if the picture is to be complete. In this view, which is of the residence of W. T. Grant, Esq., at Pelham, N. Y., a terrace connects the house and the grounds, making the approach to each a gradual progress, an easy transition without jarring interruption. Howard Major, architect

THE DINING ROOM *of* DEFINITE COST

Seven Schemes of Decoration Designed to Conform to the Depths of Various Pockets—The Importance of Suitable Furnishings

NANCY ASHTON

THE success of the brilliant Diana's dinner parties was, we feel sure, not entirely due to her fascinating personality. Meredith makes much of her ability to collect exactly the right people and to provide them with the most delectable food and the most scintillating talk, but surely she must have absolutely understood the art of creating an adequate setting for herself and them.

And it is with settings that we wish particularly to deal. Since the dining room more than any other room in the house is simply a background for people, often for a variety of personalities, simplicity should be the first requisite. Simplicity and dignity are essential, with none of the overcrowded litter of silver and glass of former years; and I suppose that in no other room in the house can the color be so effective. It must be tried in the candlelight, as well as the light of day, with particular regard to its adequacy, as a background for the hostess.

The Importance of Lighting

We cannot lay too much stress upon the importance of lighting. As a matter of fact, the light should be concentrated on the table, and candles—shaded or not, as you please—used. Sufficient light at the sides of the room, to facilitate the service, may be had with shaded electric fixtures. We are still suffering from a fiendish invention known as a center drop-light, which blazes away in a relentless fashion directly over many an otherwise perfectly appointed dinner table. Sometimes it has a huge, many-colored glass shade with fringe, or it may be a pretentious silk one; but always the light is so arranged as to shine directly into the eyes of the unfortunate diners. Hence our boredom.

A most distinguished room, faultless in this respect, has simply paneled gray walls with a warm blue lacquered ceiling, which exquisite coloring is repeated in the moldings and in the taffeta curtains edged with plum colored fringe. This restful combination is carried out in the furniture, which is unusually well painted with an antiqued gray background and decorations in plum color and blue. The tops of the dining table, the two small, graceful consoles, as well as the buffet, are painted in plum color. And another unusual touch is the chair covering, which is specially woven basket weave fabric in blue and plum. Altogether, this room illustrates the possibilities of dignity and repose attainable by the use of a quiet background and harmonious decorations.

Here is the list of furniture for this room:

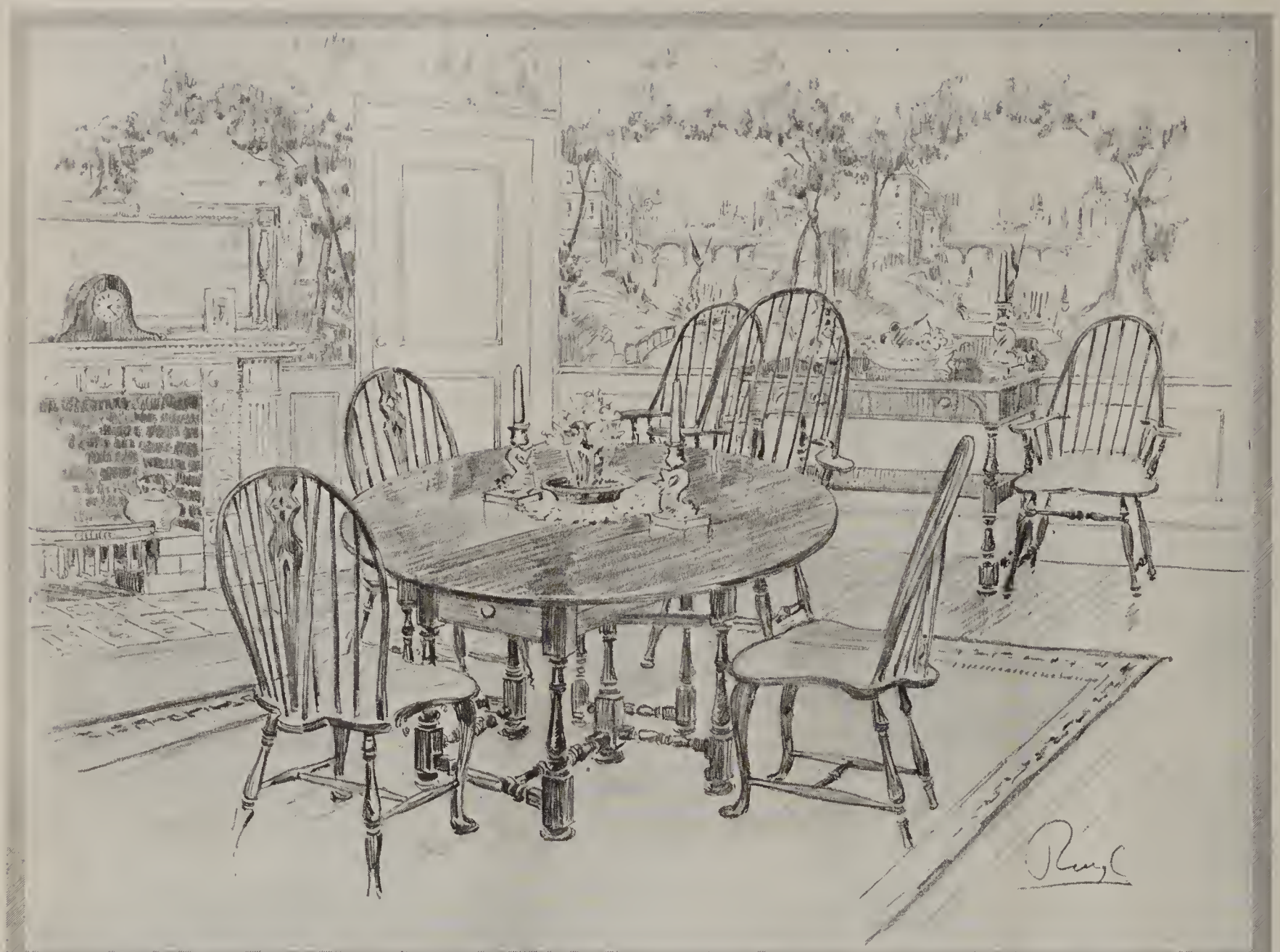
Oval shaped extension table, 5′ 10″ x 50″ closed—extra leaves	$180.00
2 arm chairs, $50 each, 40″ high	100.00
6 side chairs, $40 each, 40″ high	240.00
2 console tables, $85 each, 48″ x 19″	170.00
1 buffet, 5′ 6″ x 20″	160.00
Set complete	$850.00
2 pairs blue taffeta curtains edged with plum colored fringe.	$200.00
Gray Wilton carpet at $5.50 per yard.	

Simply paneled gray walls, blue lacquered ceiling, antiqued gray painted furniture with plum and blue decorations, gray Wilton carpet—$850

A Less Formal Room

For a less formal room, it is interesting to use a decorative wall paper, particularly one of the reproductions of the old Colonial scenic ones. These come in any number of excellent designs. There is one particularly good one, which we are illustrating, which is a warm cream color with quaint scenes in blue green, delicate blue and wood tones. With a 30″ paneling as well as the woodwork painted the same rich cream color as the background of the paper, and a green self-striped toile at the windows, we have a pleasant setting for our simple furniture.

This may be as simple as you please, and as inexpensive. A good sized gate-leg table comes in a dull finish mahogany, which would be appropriate, and with it one might use Windsor chairs with particularly tall backed arm chairs, which give a quaint touch. These, together with a simple serving table, are all that is required. If one preferred the



Here a Colonial scenic wall paper is used in reproduction. The furniture is consistently simple. The cost of the decorations is $449.10

painted furniture, this same suggestion might be carried out in a restful green at very little extra expense. With this, a good serviceable chenille rug in two tones of sand color would be appropriate. On the whole, this room, as you may see from the illustration, would have a great deal of character, which is often difficult to attain, especially when one has economy in mind.

A complete list of all the decorations in this room, which we are estimating to be about 12′x15′, follows:

8 rolls of scenic wall paper at 95c. a roll	$7.60
1 gate leg table 48″x48″	45.00
3 arm chairs at $22.50	67.50
3 side chairs at $18.50	55.50
1 side table	45.00
For making curtains, including sateen lining, at $24 a pair	48.00
13 yards self-striped green toile at $4.50	58.50
1 reversible Chenille rug 9′x12′	72.00
1 Colonial mirror	50.00
Total	$449.10

Of a totally different sort is the room illustrated on page 13. All the furniture in this room is walnut. The refectory table and the dresser are both reproductions, but the Lancashire rush-seated chairs are old ones. As a background for the mellow walnut tones of the furniture, we have chosen a Georgian green painted wall, with moldings rubbed in with dull gold. At the windows is a many colored English chintz bound in dull green taffeta, and a dull gold oval mirror between is the only wall decoration. The side lights are shielded with parchment paper shades, painted a rosy flame color, with a design in dull black. The reproduction of the old English dresser allows for a display of old Spode

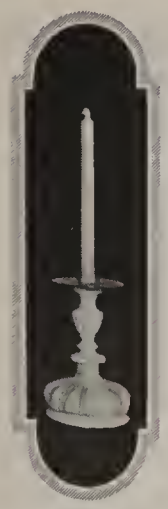
Their particularly high backs give to the arm chairs in the room above an unusual touch. The one shown at the left is priced at $22.50

or Worcester, if one be the happy possessor of any such; and as the walls of the room are plain, this decorative piece with its collection of old china and silver is quite appropriate, and adds a note of interest to the whole.

A neutral toned or black wool rug would fit in with this plan very well. A list of the furniture for this room follows:

1 walnut Stratford dresser	$290.00
1 walnut refectory table	145.00
6 Lancashire chairs at $25	150.00
Making two pairs of curtains with straight valances, including lining and making curtains to draw, $30 a pair	60.00
13½ yards 50″ chintz at $3.50	47.25
3 yards 36″ taffeta for binding curtains at $3.35	10.05
1 reversible wool rug, 9′x12′	57.75
1 oval mirror	40.00
Total	$800.05

Another enchanting dining room which we have seen has fawn colored walls with vivid jade green taffeta outer curtains, caught back with old glass rosettes, and beneath these hang thin orange colored taffeta curtains through which the light filters pleasantly. The furniture, which consists of an oval shaped table, a



pair of consoles and the necessary chairs, is Italian in feeling. The chairs with lyre shaped backs are painted a deep fawn color with line decorations in green, and the table and console to match. On the consoles stand jade green vases filled with orange and mauve bead flowers. When the table is not in use, there is a wide piece of heavy filet placed over it, with a boat shaped glass bowl filled with many colored fruits of Capri ware and a pair of Venetian candlesticks.

Still another room which was full of great charm has warm biscuit colored walls with a mellow toned old chintz at the windows. The old Chippendale furniture is in dull mahogany, the chair seats covered in the chintz. The one vivid note in the room is a brilliant vermillion lacquer screen. There are yellow candles in the many branched crystal candelabra on the buffet, which throw their light on a few bits of old silver, and on the dark polished surface of the table. An attractive flower painting, oblong in shape, is set above a mirror which hangs over the buffet.

The decorative value of bird and flower wall papers, if they be well chosen for a dining room, was particularly happily illustrated in a room we recently saw. This was divided into beautifully proportioned panels, into which the bold patterned paper had been set. A deep cream was the background and all the woodwork and the rest of the walls had been painted this tone. There were splashes of color in vivid tones in the design of the paper, with a rich vermillion predominating. This vermillion was repeated in the damask curtains. The round table was mahogany in dull finish and the chairs were Sheraton. On the mantel, which was white marble with an insert of a black and white Wedgewood placque, stood beautiful old lustres, and above it hung an old round dull gold mirror.

One of the most beautiful rooms we ever saw is an exact reproduction of the 18th Century. The old Chinese wall paper, which came from a house in England, is that indescribable color known as duck's egg. The design of the paper is in delicate traceries of mauves, blues and greens, with brilliant birds. All the furniture is in mahogany of the period and the chairs are covered with black horsehair—all excepting two wing arm chairs which stand in front of the fireplace and have glazed chintz covers of yellow and mauve in a seaweed design.

Our third room is furnished throughout in walnut. Georgian green painted wall with dull gold moldings, chintz curtains, gold oval mirror. $800

The reproduced old English dresser is appropriate for a display of old china and silver. It is of walnut and is priced at $290

Both the living and dining rooms are distinctive for the dignity of their architectural backgrounds and the atmosphere these create for the well-chosen furnishings

The success of the rooms is due to a harmonious cooperation of architect and decorator. Mr. William Odom collected the furniture in Europe and arranged it here

The garden elevation is simple, quaint and yet dignified—an unusual combination. A semi-formal stone terrace successfully ties the house and grounds. The style was inspired by the early Virginian Colonial

THE RESIDENCE OF W. T. GRANT, Esq.

PELHAM, NEW YORK

Howard Major, Architect

A simple entrance is formed by an extension of the roof between the gables. A variety of window types with stained wood lintels gives interest to the façade

The enclosed porch is light and airy and set in a wing of its own. At the end of the wall in the distance is a service yard to which will be attached the garage, to balance the porch gable

DIG IN AND DIG DOWN

EVERY time our troops slow up in an advance, they immediately dig in—scoop out little barricades of earth to shelter them from the spray of enemy bullets. By the time the Hun counter-attacks these little man-sized pits are consolidated into fairly formidable defenses.

The soldier digs in habitually. It is second nature to him. He carries a shovel for that purpose.

Each Liberty Loan is something like that, only instead of digging in we have to dig down. For each Liberty Loan is an advance that must be held at all costs, and each of us has a little man-size roll to dig into.

When the first Liberty Loan was put up to the American people they over-subscribed it because of their enthusiasm. So with the second. On the third financial advance they had their heads down and went through with it magnificently. Here is the fourth loan—and by this time digging down should have become second nature to us.

We are going to put it over. We can. We must. The only problem that we have to solve is how quickly can we do it and how we shall adjust our finances to meet the extraordinary demand.

We cannot put across a loan of this size as a side issue. It must be the most important issue of the day to each American. He must dig in and dig down.

SO much—oh, so much depends on the success of this loan. Yes, we have done a powerful lot. Our shipments of troops abroad have astounded our allies and struck terror into the hearts of the German leaders. Our lads have won magnificently in their advances, and we have taken our casualties like Spartans. But we cannot stop there. We cannot be content merely to snatch victory by the sleeve.

This is a war to exterminate war. A premature or inadequate peace would only mean a repetition of the terrible work, in a generation or two.

When the Americans started to drive yellow fever out of Havana, they went to the task with such relentless vigor that many criticized our methods. Today, however, Havana is a healthy place for decent folks to live in. The Cubans are keeping it healthy. Clean streets and modern sewerage have brought better business. Havana today is reaping the benefits of the persistence and thoroughness of the American sanitarians. But Havana could have readily slipped back into the old pest hole that it was had the Americans been content to compromise with their problems.

Exactly the same sort of problem faces the Allies. They've got to make a clean sweep of this job once and for all. If they stopped now they would be in the same category of contempt as the housewife who sweeps the dirt under the bed. Her work goes for naught. Their work would go for naught, and the deaths of valiant men would have been in vain.

AMERICA has made a business of war for the time being. We have thrown the whole weight of our energy and wealth into it. Shall we quit now, when the goal is almost in sight? This Fourth Liberty Loan comes, then, as a challenge to every American. For years we have borne the stigma of being a commercial people. Today we are proving that commercialism is no stigma. Give the Government the money and the men, and we can show the world that we are just as capable of grasping and putting across a world-wide human ideal as we are of putting across a big business deal.

There was a time when an ideal was considered a vague, intangible affair, something for preachers to talk about, a one-day-a-week topic that was promptly forgotten when Monday morning came. But an ideal, as we see it now, is a very tangible and visible thing. It can be attained, but never by merely talking about it. Having decided that the ideal of democracy is a real thing, we go about establishing it in a tangible, visible fashion. In this case the process requires guns and bayonets and gas and tanks and planes and hospitals and ships—tangible enough affairs. And to acquire them we need tangible dollars. We can't moo and coo about an ideal for humanity—we have to go out and establish it. But before we can establish it, we must first exterminate the evil which seeks to annihilate it.

This looking on the ethics of everyday life as a business proposition may seem crude, but it certainly is effective—and it is American.

INTERPRET this new loan in the terms of everyday life, and it cannot help being a success. Interpret it in the terms of your own life, and you will soon know what that loan will mean to you.

With each Liberty Bond you are investing in the future peace of the world.

You are buying a guarantee on happiness.

You are assuring to yourself and your family and friends the quiet of purple dusks, and the cheer of a fireside, and the rich warmth of peaceful noontides.

You are also insuring yourself against shame — against the reproaches of those men who come back with the strange fire in their eyes—the fire that sears the conscience for that it has faced annihilation for you.

I ONCE asked a man why he went to church. He was a grouchy old customer, and he gave me a straight-from-the-shoulder answer. "I go to church," said he, "because I believe in the power for good churches exercise in the community. If there wasn't a power for good at work, my investments wouldn't be worth a cent. My bonds retain their value only so long as churches and the things churches stand for exist."

The only mortgage a man has on the future is the principles which guide his present activities. He may have to wait a long time for their consummation, but it will inevitably come.

The principle behind the Allied armies is the only mortgage we have on our future. The fact that a million and a half Americans have gone over there to fight for a just cause is America's contribution to the safety of its investments of energy and labor. Sweep away that principle, withdraw that support, and the things we have invested our life in will go to pot.

Through three dark years the Allies fought for the consummation. It looked, at times, as though the future held nothing for them. Today the scales are turning. The institutions they supported remain intact. Their investments have begun to pay.

It is odd to be able to interpret the principles of humanity in dollars and cents. Truly, it is a new dispensation! It is the sort of way you should interpret this Fourth Liberty Loan. You will be drawing from it 4¼% cold cash. You will also draw from it benefits according to the measure of things in which you believe.

THE DREAMS OF MEN

The great, great banners go before,
To all the far winds thrown,
And though men march beneath them to the war,
They die alone.

Steel and clash of steel and voice of hell,
Bare fields and broken hearts,
They go into the dust of night—ah! wish them well,
They play their parts.

And where are all our toys, our visionings,
That clung to us since we were boys of ten,
Are they forgotten with the other things?
Alas, the dreams, the dreams of men.

Pile up the dead and keep the powder fresh,
Bugle and fife and drum,
The red-hot cannons roar for human flesh . . .
They come, they come.

Beneath the haunted silence of the sky
The red battalions war,
And those who care enough to win or die
Come back no more.

And all the deeds of saints . . . what are they worth
Their lofty visions and the mighty pen,
The splendid sadness and the roaring mirth?
Alas, the dreams, the dreams of men.

Across the wasted bosom of the earth
The frenzied columns streak
And the hosts who love them and who gave them birth
They dare not speak.

And where are all the songs that have been sung?
Can things once beautiful be so again?
The viols of the singers are unstrung . . .
Alas, the dreams, the dreams of men.

LIEUTENANT HAROLD HERSEY.

Gillies

SO IS A LITTLE POOL TO A GARDEN

A jewel on a woman's hand, a bright vase in a quiet room, so is a little pool to a garden. The seasons may come and go—flowers fade and die, shrubs turn brown, leaves fall, house walls stand gaunt, paths be hard to the feet and wind raw to the cheeks—still the little pool mirrors the sky and the fountain trickles its pizzicato through the autumn days

A shelf of rare transfer printed Worcester. It is seldom found with marks and hence collectors should proceed with caution. George Hancock was the masterhand at this sort of work

THE MAKING *and* SEEKING *of* OLD WORCESTER

If, Like Charles Lamb, You Love to Rummage in Old China-Closets, Here Is a Satisfactory Collecting Hobby

GARDNER TEALL

CHARLES LAMB once confessed "I have an almost feminine partiality for old China. When I go to see any great house, I inquire for the china-closet, and next for the picture gallery. I cannot defend the order of preference, but by saying, that we have all some taste or other, of too ancient a date to admit of our remembering distinctly that it was an acquired one. I can call to mind the first play and the first exhibition that I was taken to; but I am not conscious of a time when China jars and saucers were introduced into my imagination."

Pierced open-ware Worcester, a style that followed the period of Dr. Wall

The cups and saucers to the left are Worcester of the middle period

I suppose the majority of us are like the gentle Elia, that smouldering in the breast of every one of us is the spark which, once kindled, will burst forth into the flame of a love for old china. With some, the glow will be gentle, stopping perhaps with a bit of delft, a Sevres saucer, or "the pickle dish my great-great-grandmother had on her table the day Thomas Jefferson dined at her home." With others the fire of enthusiasm will heat the kiln of the desire to collect—and to keep on collecting old china, until it becomes the passion of the soul. Then there are the "between extremes". Wasn't it Pope who said "Old China is below nobody's taste, since it has been the Duke of Argyle's, whose understanding has never been doubted, either by his friends or his enemies,"—I am not sure; however, we do not have to follow the Argyles; the same intuition is as apt to be our own. Unlike Oliver, old china tickles the universal palate without any strenuous cultivation of the taste for it.

Old Worcester is not to be forgotten by those others of us who, like Charles Lamb, love to rummage in old china-closets, even if only visually. You will not come across it at every turning and you may not come across it at all.

I had vainly searched the antique shops of a certain Eastern city for a bit of old Wor-

Old Worcester in the "Japan taste" which followed the blue and white pieces of the Dr. Wall period. It was a popular form of decoration made by Flight

Another shelf of old transfer printed Worcester

Further examples of the "Japan taste" in decoration

cester. It was not to be found. Months after I bought a rare plate of early Worcester fabrique in a second-hand store in a village up the Hudson. I suppose the right way to be prepared to collect anything is not only to have one's eyes open but to know the things seen when one sees them, which is of course to discover them. Anyone may find a thing, but the joys of *discovery* are reserved for the initiate.

The approximate date for the English wares of Worcester place the beginnings about 1751. It is a soft glaze porcelain, as is Chelsea, Bow and Derby, in contradistinction to the hard glaze porcelain of Bristol, Liverpool and Plymouth, hard glazes that are cold to the touch while the soft glazes of Worcester have a somewhat velvety feel and may readily be scratched with a steel point or knife blade. Worcester porcelain was not begun as early as that of Chelsea or of Derby, or of Bow,

Covered jar and bottle of old blue and white Worcester

Covered dish and tray of old Worcester of the Flight period

Cup, bowl, chocolate pot and tea pot in Worcester of the Japanese decoration period

but its fame has come to be greater. The Worcester Porcelain Company of 1751 sought to imitate the blue and white hard paste Chinese porcelains. There were several sorts of the early ware with a fritty body superior to the commoner product of the manufactory. A greenish hue is one of the characteristics of the frit paste. As Sir James Yoxall says, the Worcester of this early period was "the best simulacrum of blue and white 'Oriental' ever produced." Certain it is that the famous Dr. Wall, proprietor of the Worcester works from 1751-1757, set about to compete with the Chinese wares and succeeded admirably in the venture.

Some years ago the late R. W. Binns, a noted British authority on keramics, founded the museum in Worcester and there has been gathered the finest extant collection of this old porcelain. It is rich in examples of the Dr. Wall period. The enthusiasm with which

(*Continued on page* 54)

Still more evidences of the "Japan taste" are found in this group with its designs of Oriental origin adapted to English keramic forms, a style popular in its day and greatly sought after by collectors

SMITHCRAFT AS AN ALLY TO ARCHITECTURE

Styles of Wrought and Cast Iron which Enliven a Facade—The Old Patterns and the Modern Reproductions

HAROLD DONALDSON EBERLEIN

DOMESTIC architecture in America has been advancing by leaps and bounds in the past twenty or twenty-five years. The more considerable part of the improvement, both in architecture and architectural taste at large, has taken place in the very recent past. We are happily coming into our own again after sloughing off the worst of the transitional stupidities that came between the deadly sterility of the long, dreary Victorian era and the present state of architectural grace.

But we shall never fully enjoy the benefits of our architectural heritage—whether of American, British or foreign derivation—until we cultivate a broader general appreciation of architectural refinements and subtleties than is usually ours.

In no one and easily compassed way is there a more promising opportunity of attaining this distinction, this subtle refinement in our buildings, than by using metal work for exterior enrichment and, of all metals, iron is the most universally suitable for this purpose. It is a very efficacious and readily applied trimming and quickly does away with architectural aridity. We have, it is true, made a good beginning in our return to intelligent employment of exterior ironwork, but it is only a beginning, and a comparison between the past, when decorative smithing was in its hey-day, and the present, when it is just winning its way back again to favor, will show how much there is to do and how wide are the possibilities which lie before us.

Early 19th Century cast iron balcony, with lion and griffin motifs

The American Tradition

Our own American past was by no means barren of worthy decorative smithing. Most of us, unfortunately, are so accustomed to taking the old ironwork we see about us as a matter of course that comparatively few stop to contemplate its niceties of craftsmanship, unless something occurs to draw our attention especially to them in individual instances. The Colonial blacksmith, therefore, generally suffers a lack of appreciation at our hands.

The early American tradition, sad to say, lapsed into utter insignificance before the middle of the 19th Century and was succeeded by the practice of revolting cast-iron banality. A certain amount of exterior ironwork, nevertheless, in the shape of gratings for cellar windows and handrails for steps seems always to have been deemed a necessity, even in the most debased period. Judging from some of the forms in which it was cast for these purposes, one is inclined to regard it as a necessary evil.

But from this dismal epoch we may now turn, with no little satisfaction, to the work produced in recent years by craftsmen who have a wholesome respect for their craft and a sincere belief in it. They have a genuine feeling for their material and a sense of propriety in design indicating what is seemly to be wrought in iron and what not. They have added again the transforming grace of craftsmanship to a metal that was long despised as base and held undeserving of decorative effort. There was the necessity for exterior ironwork and the craftsman made a virtue of necessity and bestowed such admirably cunning craftsmanship upon his medium that he enlarged the scope of his craft, did much to restore it to its ancient dignity, and opened the eyes of the people to the number of forms, forms they apparently had not dreamed of before, in which wrought-iron, or wrought-iron in combination with cast-iron, may be employed to utilitarian and decorative advantage at one and the same time.

The Properties of Iron

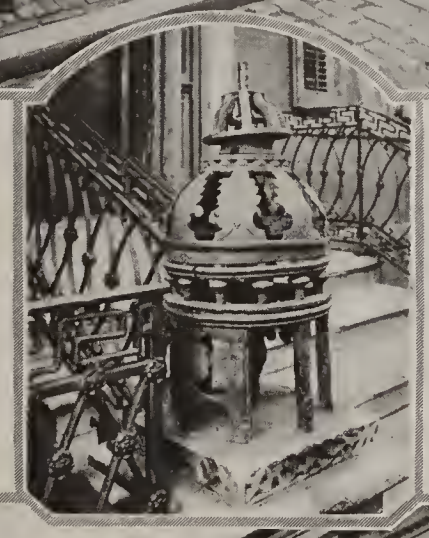
The cheapness of the raw material and the ductility and strength of wrought-iron give it superiority over other metals for most exterior work. It needs but the addition of becoming design and deft craftsmanship, along with judi-

Simple doors and an ornate top characterize this wrought iron gateway to a French chateau, dignifying the entrance

Rear façade of a stucco house in California enlivened with simple wrought iron rails and grills. Myron T. Hunt. architect

The sharp contrast between this Spanish Renaissance iron window grill and the stucco surface of the wall gives the whole composition a remarkable touch of piquancy. Mellor & Meigs, architects

The combination of the simple metal balcony rail with the masonry produces a happy effect at this entrance, the metal giving color to both door and surrounding walls. Mellor & Meigs, architects



Wrought iron handrails to the doorstep of the Franklin Inn Club, Philadelphia

Cast and wrought iron handrail and terminal of old American craftsmanship

cious application on the part of the architect, to render it invaluable for bestowing a kind and degree of architectural amenity for which we have hitherto had to look almost entirely to those parts of the Old World where decorative smithing in bygone days flourished vigorously.

And while speaking of cost, a bit of practical advice will be apropos. Iron itself is cheap, but the design and the labor spent upon it create the commercial value of the finished product. People who are not niggardly by nature sometimes demur at the price of smithwork because they do not know what it entails. Study the designs carefully, therefore, that you may fairly recognize the amount of work involved in their execution, and don't mar the carrying out of a good scheme by haggling about trivial differences in cost. To do so is not economy; it is only little-minded and short-sighted. Honest design and honest work deserve honest pay. Anything really worth while is bound to cost, which simply adds to our appreciation of it.

The Meaning of the Words

The old builders and architects were not slow to recognize the value of good smithwork and they made liberal use of it in manifold ways. When men knew how to use wrought-iron aright, there was never a more valuable adjunct craft to the art of architecture. The term "wrought-iron," of course, simply means "worked iron" and might quite properly, so far as the actual meanings of words go, be applied to iron shaped by almost any process, but by usage it has come to have a narrowed and specific significance denoting manual contact of the craftsman with his material, and in this sense the term will be used.

Wrought iron balconies with brackets beneath are used above the sun porch of the Francis L. Hine residence at Lattington Road, L. I. Walker & Gillette, architects

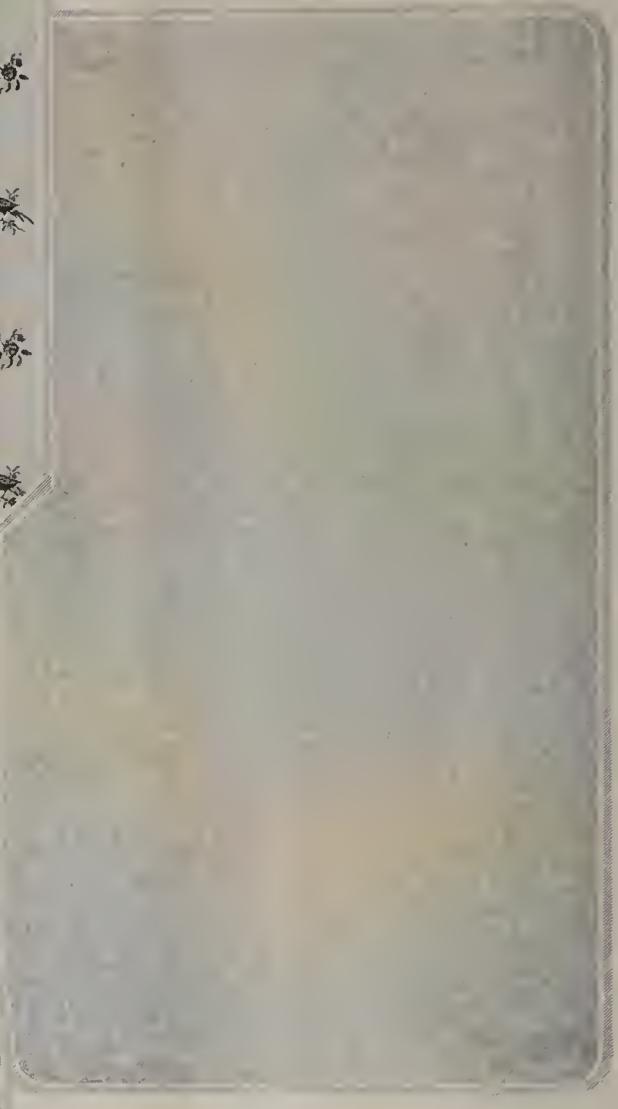
Varieties of Treatment

"Decorative smithing," as the work of the iron craftsman is sometimes called, is comprehensive in scope. The skillful smith may treat his material in a great diversity of ways, for iron may be forged or hammered, chased, rolled, drawn, pressed, punched, embossed, stamped, inlaid, engraved, polished, turned, planed, sawn, filed, or drilled, and separate pieces may be welded or riveted together or joined by collars—a most varied array of possible treatments and replete with interest. Much of the interest inherent in the earlier work—the same interest may be conveyed just as well to-day and for the same reason—comes from its virile sweep and spontaneity because, worked at a red or a white heat on the anvil, there was no time for copying or measuring a design save only by the eye. The result of the personal element, therefore, was manifest; this fact, however,

(*Continued on page* 50)

For the bedroom, a dainty paper of delicate pastel shades of blue and rose on a gray ground. Single roll, 45 cents

Rose, blue and green on deep cream ground—a gay little design for a bathroom frieze. $2.25 a roll



It is self-toned with all-over design in beige, gray, white, yellow and rose; or silver and white. For the bedroom, 55 cents

For hall walls comes this fawn or gray block paper with blue and green design. 95 cents

A Japanesey design of grass cloth with peacocks and flowers in blues and greens on silvery gray ground. $7 a roll

Another bedroom paper, old blue and yellow on tan and white striped ground. 50 cents

Why not breakfast room panels of this grass cloth? Blue Japanese trees on a white ground. It comes at $6.75 a roll

WARTIME REFURBISHINGS FOR YOUR WALLS

The Uses of Wall Papers, and Some New Designs Especially Worthy of Consideration

NANCY ASHTON

Black and dull gold, excellent for covering a screen. Single roll, $4.50

Rose, blue, mauve and tan on linen colored ground; also tan, white and gray. 75 cents

Chinese Chippendale design in warm tan on cream. Single roll, $2.25

It will fit any bedroom color scheme, white on gray ground. Priced at 60 cents a roll

ONE of the most important considerations in the redecorating of the house is the wise selection of a background. This may very easily make or mar the rest of the furnishings. At this particular moment, when we are endeavoring to keep our homes fresh and attractive, despite wartime conditions, a simple method of renewing the youth of the house is to use wall papers.

There should be no difficulty in the selection from the variety of new papers available. The magic of transforming dark rooms by means of light papers, decreasing the height of overgrown ones by a frieze, is only one among the many possibilities offered by the material.

Among the most interesting papers on the market are the hand-blocked ones, often taken from an old chintz pattern or reproduced exactly from one of the old Colonial papers, which were so picturesque. The use of some of these scenic Colonial papers has been noted in a former article, but the quaint old flower designs are now equally popular.

We also note with great satisfaction that people are no longer afraid of color on their walls—really cheery, clean, bright colors far removed from the non-committal shades of putty and tan. "They are trying to make their surroundings as gay as possible to get away from the general gloom of the war," was the public's psychology as analyzed by the manufacturer we questioned. Of course, with these bold patterned, bright designs, one must needs use plain hangings. This has become so much of a decorator's axiom that we emphasize it here simply to impress it upon the minds of the forgetful.

An unusually good Chinese design in old rose, gray green and white on putty color ground; or in orange, gold and gray on blue ground. Effective in a dining room with soft gray green woodwork. 30" wide, $3.15

There is a variety of new designs as well as brilliant colors to be had in the new grass cloths. This is a picturesque fabric made in Japan of shredded honeysuckle mounted on rice paper. Frequently the patterns are stenciled by hand. The combination of colorings is unusually lovely, peacock blue on a gold background, opalescent shades on a gray ground, black on gold and any number of plain shades. This is a particularly strong material to use on walls.

There has been a growing tendency to make screens of wall paper, and for this purpose there comes any number of excellent designs, many with a black background. These screens when given a shellacked finish are frequently almost as effective as the lacquer screens of far more extravagant price.

Still another treatment of shellacked wall paper, which has been very successful, is to set the paper into panels, shellac it and paint the rest of the wall a tone to harmonize.

A dry trench will protect the cabbages if they are turned head down and covered with earth

The larger root crops may be packed quite closely in an outdoor trench and protected with hay

Green peppers need no packing material. Simply store them in shallow boxes or on a shelf

If dry earth is used in the storage of parsnips there will be less shriveling of the crop

Wrapping tomatoes in paper will enable you to keep them indoors for several weeks

WINTER BEDS *for* SUMMER CROPS

Photographed by W. C. McCollom

Another method of keeping tomatoes for fall and early winter use is to pack them in hay

Before storing the roots in trench or cellar, break off their useless tops and discard them

IS FALL PLANTING UNIVERSALLY POSSIBLE?

A Brief Discussion of the Climatic and Other Conditions which Affect Its Success

GRACE TABOR

WITHOUT delay I may say at once that successful fall planting is not universally possible. There are many places where it may perhaps prove only fifty per cent disastrous, but there are other places where it will result in failure so invariably that it is doubtful if anything can ever be done to insure its success—just as there are places where it will show a favorable balance and still others where it will invariably succeed, providing it is properly done and the material used is not itself intolerant of fall handling.

There are a great many things that enter into the conditions which we designate by the word "climate." Some of them are of broadest origin, arising from worldwide or even possibly interplanetary causes which affect large sections of the earth's surface—whole zones, indeed. But some others are astonishingly local; and not infrequently these latter run absolutely counter to the first—as witness the wonderfully cool and invigorating atmosphere of certain South American cities lying practically under the equator, yet at a great altitude.

Geographical position therefore is not the determining factor, although it enters into the consideration largely, of course. Actually it may have less to do with determining whether or not fall planting is expedient than some purely local circumstance—for a number of local circumstances may so modify the normal conditions imposed by latitude that these will be practically nullified. Altitude, as we have just seen, is one of these; atmospheric peculiarities caused by the direction of prevailing winds, and what these may blow over as they approach—t' sea, possibly, or a large body of water, or chilly mountain ranges—furnish another; the degree of surrounding forestation still another. Proximity to any body of water, even a small pond, not infrequently upsets things completely—and nothing is a more treacherous frost-trap, very often, than a seemingly sheltered hollow.

Being so largely affected by local conditions, fall planting of necessity falls into that class of gardening operations which must be decided locally and independently for each problem. Hence, only generalities are of really practical value; and so to generalities we must give particular attention. This does not mean that a casual examination of the problem will suffice, but rather the contrary—for in order to make particular application of the principles which generalities express, very careful study of everything pertaining to the subject is necessary. So it is not an easy, cut-and-dried proposition by any means, but one demanding real and concentrated effort.

LET us consider first what actually happens when a plant is taken from one place and planted in another. Whether it is transported a hundred feet or a hundred miles in the interval is, of course, immaterial, so far as the operation itself is concerned. Why do plants die when transplanted?

Above all else the root system of a plant is disturbed and a great deal of it destroyed, no matter how skilfully the work is done. And the root system is the vital system upon which all the processes of nutrition and growth depend. This is not to say that other parts of a plant do not have their share in promoting its growth and life; but it is the roots that supply the food which is built up into the living organism. The one thing that saves the plant is the fact that a multiplicity of roots is supplied it. If it had but one, transplanting would be quite impossible.

As a matter of fact, transplanting is always attended with the gravest danger, considering it as an operation involving the welfare of the single specimen subjected to it. We do it constantly and with a high degree of success; but it is the experience of everyone who has handled any considerable amount of material that a certain degree of mortality is to be expected—and if we could look at it from the plants' point of view I have no doubt it would appear a frightful ordeal from which even the hardiest would shrink. Consider that it involves complete detachment from everything that furnishes the means of life, in addition to the physical shock of lost members and the depletion that follows shock invariably, and it appears in a truer light than we commonly turn upon it.

THE one measure that we are able to resort to, to balance the damage we do by taking a thing out of the ground, is pruning. Everything maintains itself in equilibrium as to roots and top, and loss of either must be met by sacrifice of the other. Plants attend to this for themselves in a state of nature—not always, however, with a high degree of success as far as appearances go—but we must attend to it with great care when we interfere with their natural growth. Whatever proportion of roots may be injured or destroyed in getting a plant out of the ground must be compensated by a corresponding proportion of top removed. For example, if a third of the roots are sacrificed—and this proportion at least is likely to be the loss—a third of the top should be pruned away, in order to re-establish a balance between top and roots, and insure sufficient nourishment for the growth above ground.

Plants die when transplanted usually because this balance has not been restored—and it is wise to overprune tops rather than take any chances of leaving too much. The great essential to success is the re-establishment of root activity just as soon as possible; and, of course, the less top there is to carry on transpiration, the sooner the roots will be able to catch up with the demands which are always made upon them by the top.

THE DAWN

There is a pool for every star
To shine upon—
But all the waters of the world
Await the dawn.

—HARRY KEMP.

THERE is bound to be an interval, however, no matter how carefully the settling of roots into the new soil may be done, during which there is no root activity—for the roots must themselves take active hold upon the soil before they will begin to draw in the juices which are the basis of plant diet. It is one of the inexplicable phenomena of life, this difference between taking hold and not taking hold, between the positive and the negative, between activity and passivity, especially when it is reduced to so seemingly inert a thing as a plant; but plant roots are like the horse of the proverb—one man can set them in the earth, but ten cannot make them drink of the waters of the earth which contain their food in solution. So until the plant itself recovers from the shock and its rootlets begin actively to reach for nourishment and in the reaching, to grow, there is a period of suspended animation which is the critical stage of the entire operation.

If planting is not undertaken until a plant is absolutely dormant in the fall, this period will, of course, extend over the entire winter; which means that the plant remains in very much the state it would be in if it were not planted at all, except that its roots do not dry out—*unless* conditions of soil and weather are such that the earth in which they rest does not protect them from doing so. This brings us to the kernel of the whole matter. Fall planting would meet all the requirements, theoretically, for successful operations providing these conditions could be controlled. But they cannot be, beyond a certain point. Protection may be given a plant by mulching the ground above its roots and by covering the plant itself, and yet frost action in the ground and the degree of aeration and the detachment of the plant itself—the negative state—will all act, singly or together, to overcome the precautions taken.

ON the other hand, if fall planting is done so early that vegetation is still active, the resumption of root activity will not be sufficiently vigorous to establish the plant in its new location before winter puts an end to growth; and the tenderness of such growth as may have taken place makes it utterly inadequate to sustain the rigors of winter.

Roots must, of course, freeze under normal circumstances, as the ground freezes; and freezing is not in itself a menace to ordinary plant material native to a latitude where frost is the rule. But rootlets that are in this detached state which I have endeavored to describe are affected by it differently than they would be if their hold upon the soil were not so interrupted; and the freezing which they undergo during the depth of winter seems to act upon them more as it would act upon succulent vegetation above ground. That is, it actually freezes the life out of them, and they dry out and wither instead of thawing into plump and vigorous little feeders.

This may very possibly be owing to the lack of sufficient moisture. When rootlets are in active contact with the soil, they absorb moisture from it continually through their delicate tissues; and when the soil freezes they freeze as one with it, and thaw as one with it when it thaws. But when they are only passively reposing in it, they freeze separately—as alien

(*Continued on page* 56)

CHINTZES OLD AND NEW *for* DECORATION

A Footnote on Their History Together with Sundry Suggestions on Their Use in Boudoirs and Morning Rooms

MARY H. NORTHEND

NO one questions the value of chintzes for interior decorating. They give a distinctive note that can be filled by nothing else. Today we find them in all grades and prices, showing colors that will fit into the color scheme of any room.

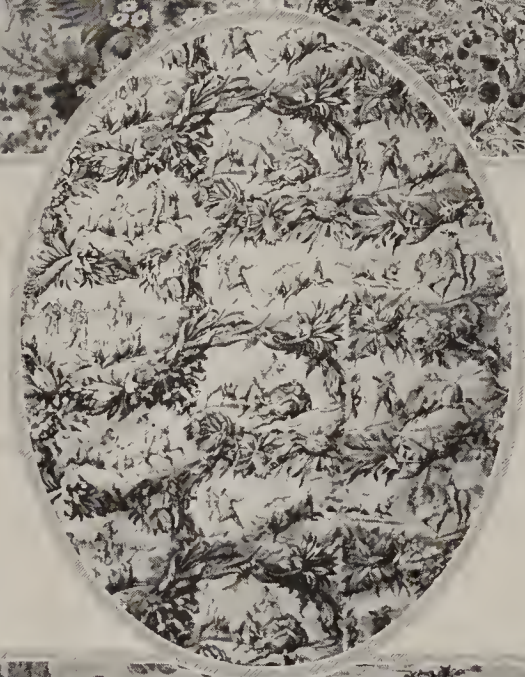
Imported and Native Prints

The standard of imported fabrics—English and French—has never been questioned. Both their color schemes and their wearing durability have made them a first choice where price was no consideration. But there is a danger, now that their importation has been limited and the Government has imposed a high duty on fabrics, that when the present supply of foreign goods is exhausted there will be a decided shortage until after the war. Moreover, their manufacture in France and England has been reduced to a minimum. It is well to remember these facts when the salesman or decorator quotes a figure greatly in advance of pre-war prices. On the other hand, if your heart is set on an imported fabric and your purse permits, you may just as well pay the price. Nothing so much gives a woman peace of mind as getting exactly what she wants, irrespective of what it costs.

Later on we will speak of the decorative value of chintzes; in the meantime, it may add to their value if you know what chintz is and where it came from.

A French print of brilliant flower and fern design imposed on a gray background

An American glazed chintz of good design with yellow and black predominating



French print of a bull fight scene, red and white on a grayish background

Below is a French print of an allegorical scene worked out in red and white

Where Chintzes Came From

Where did these chintzes come from and how did they derive their name? "Chint" is a Hindoo word, meaning spotted or variegated. It was first applied to a stained or spotted calico produced in India. Changed in spelling and pronunciation, it now designates a highly glazed printed calico, commonly made in several colors on a light ground and used for hangings, furniture coverings, curtains, etc.

The use of cotton originated in Central Asia and flourished in India at a very early day. Masulipatam, a seaport of British India, the earliest English settlement on the Coronandel coast, had in former years a great reputation for its wonderful chintzes, which were remarkable for the freshness and permanency of their dyes. As early as 1611 an agency of the crown was established here, although during the wars of Carnatic the English were temporarily expelled from the town, and it was held by the French for many years. A large part of the population comprised weavers, specialists not only in weaving, but in printing, bleaching, washing, and dressing. It was a popular fabric with the peasant, while the wealthier classes used finer silks and satins.

The vogue for printed cotton from India was so great in the 17th Century that it drove the cotton operators of England to desperate measures. Withstanding the strain in later years, they carried the war into their enemies' camps so successfully that the product of the Manchester cotton mills sold in India for a much less price than the native India prints.

Chintz came into vogue during Queen Anne's time, replacing the word "Chint," derived from the Sanscrit. It meant, as did the Hindoo word, either spotted or variegated, and was applied to all gaily printed cottons in use. The artistic consciences of Europe and America were not slow in appreciating the beauty and value of these hand-printed fabrics. Today this honorable old craft has, through the edict of fashion, returned to its own, taking a prominent place in the world of interior decoration.

In the golden days when cotton printing was at its height, one artist designed a pattern and prepared the wood block required, mixing his own pigment or dyestuff and then printing the cotton himself, a long, tedious process but resulting in the wonderful fabrics shown here—works representing years of hard labor and careful perfection of each detail, not only in pattern but in coloring also.

Machine-made Chintzes

Today a great deal of this work is done by machinery, but there is no difficulty in being able to distinguish between the modern machine-made fabrics and the old-fashioned handwork, so different in weave and finish. When the fabric under investigation shows a very fine and open impression with detail broadly cut, then one is safe in assuming that it was produced by the old-fashioned hand-printed process, which gave it a distinctive tone. If, however, the printed cotton shows edging very clearly and sharply defined, we may know that the print has been made exclusively by machinery.

Some of these fabrics are very beautiful, such as the glazed chintz where yellow and black predominate bringing out the background of foliage, and illustrating baskets artistically arranged with fruit. The French pieces have a pleasing range of pattern. Some of them picture old prints, such as the realistic bull fight

with a setting of red and white flowers on a gray background. The same coloring is used in the representation of the allegorical scene. Then we find the conventional design in different lines of coloring. They show clusters of flowers worked out in stripes and groups.

Because of the daintiness of their design and coloring chintzes are eminently suitable for use in morning rooms, boudoirs and bedrooms. They should not find a place in rooms of formal character. There is an intimacy about these fabrics which requires an intimate atmosphere. Moreover, their designs are usually so amusing, if one may be permitted to use the parlance of the professional decorator; they have a vivacity of color and design and permit of a wide variety of treatments.

Perhaps the most interesting manner of handling chintz is to bind it with sateen or silk of a corresponding or contrasting color.

Take, for example, the allegorical print on the bottom of the opposite page. It is suitable for a morning room where easy couches, the mistress' writing desk and sewing appointments would constitute the general furnishings. The color is red on a white ground. This could be used for curtains and covers, and the draw cords and pulls of the curtains could be coral, and the seams of the furniture covers the same. A jade green vase in some part of the room would deepen the coral note.

Chintzes of these designs should be made up fairly simple because the fabrics themselves contain a great deal of color and pattern action. Simple one-tone binding and a simple treatment of valances to go with them will display the fabric itself to greater effect and prevent the hangings and covers from annoying the eye or detracting too much from the furniture ensemble. The under curtains would be net or scrim.

Fabrics of this character require furniture light in scale. Their daintiness calls for French pieces painted in soft tones and with rattan inserts or some of the painted American styles simple in line. If one has to put up with heavy pieces in the morning room or boudoir, their weight may be hidden by covers. Remember, apropos of this, that slip covers are not exclusively a summer device. Incidentally, they are also a good wartime treatment for furniture which is shabby but which cannot be replaced until more prosperous times return.

Late English Genoese print on cotton. Separate designs of this character make suitable wall decorations for cottage rooms

A red and white print showing floral designs arranged in narrow panels

Classic vases hold floral bouquets in this French chintz with gray ground

On a cream ground are placed panels of flowers in baskets and vases

A conventional French design of flowers in color on a cream ground

The permanent bulb bed needs plenty of enrichment with well rotted manure

A thorough fining and smoothing of the soil should precede planting

A stick may be used in making holes to accommodate the smaller bulbs

THE FALL BULB BUDGET *and* ITS SPRINGTIME YIELD

When, Where and How to Plant Bulbs, with Several Definite Schemes of Arrangement

ELIZABETH LEONARD STRANG

IN proportion to the effort expended, no other flowers are so effective as bulbs. They need only to be tucked in the ground in the autumn and given a slight protection of litter to repay one the following spring by a prodigality of blossoms. As the bulbs contain their own plant food they will blossom, for the first season at least, on very poor soil. They may be had in every color, and for practically every season, and are equally desirable for both outdoor and indoor decoration. One who desires a gorgeous display of color may plant thousands of the inexpensive species, or the collector may have his cultured taste gratified at greater cost.

It is the purpose of this article to suggest ways in which bulbs may be used most suitably, to select and describe some of the most satisfactory named varieties, and to give an approximation of their cost.

There is a distinctive way of planting each part of the home domain: the herbaceous garden or border, the formal parterre, the odd corner beneath the window, or the tree-bordered stretch of grassy lawn.

When placed in direct competition with the showy tulips and daffodils, some of the more unusual bulbs are eclipsed. For these there may be reserved a sunny corner, possibly by the entrance where they will attract greater notice, and create an intimacy which would be denied them in the plan of a larger garden. They will also thrive better if the tops are allowed to die undisturbed instead of being removed to make way for annuals, as is necessary in conspicuous places.

A Combination Plan

Such a border is shown in the plan at the top of page 29. Dark evergreens are used as a setting for the flowers, and bright forsythia to strengthen the color, since many of these bulbs are daintily inconspicuous. Earliest of all is the tiny yellow aconite with its cup-shaped flower and deeply divided leaves. Then follow in quick succession snowdrops, scillas, and yellow crocus, the last the showiest of the very early bulbs. A little later blue grape hyacinths and nodding white fritillaries form an attractive combination in the foreground, while at the back are accents of the tall Leucojum or snowflake. The dainty little hoop petticoat narcissus will be appreciated here, though its charm would be wasted in a large bed. The allium, a relative of the onion, bears umbels of deep yellow or blue flowers which happily lack the scent of its lowly relative. Puschkinia and camassia are interesting scilla-like flowers of the ever-desirable blue. The above-mentioned bulbs fill the spring season, and may be planted as thickly.

For summer the tiny gladiolus-like monbretias of deep orange will take up little space and are hardy with slight protection. To make the bed still more interesting at this season ferns might be planted sparsely, as they uncurl their fronds after the bulbs have finished. In autumn the leafless colchicum will send up its lavender blooms. As they look a little bare it is proper to mask them at the base by some trailing plant like myrtle.

Such a border is interesting and unusual, but the most important and showy spring bulbs are the tulips and daffodils. An effective way of utilizing their beauty is to plant them in groups between the herbaceous plants in the garden, and even in a space apparently filled with plants, it is surprising how many may be inserted. Used in this manner it is customary to leave them in the ground after blooming, removing the tops as they turn yellow. If this is done the tulips will need renewal every third year. The daffodils are more permanent. A better, if more laborious way is to lift the bulbs after bloom-

For planting good sized bulbs, a trowel is a convenient tool

The bulbs should invariably be set with their crowns up

The winter protecting mulch is essential to prevent damage

ing, label them according to color and replace them in the autumn.

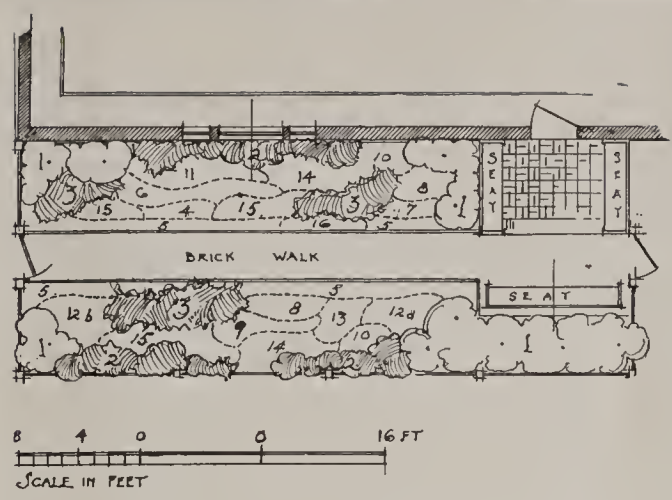
As shown in the lower plan on page 30, the yellow of daffodils looks best in contrast with the rich gloss of the evergreens, and the softening white of arabis and flowering peach. A charming combination I once worked out was a herbaceous border edged with arabis, vari-colored primroses, and a great variety of yellow trumpet daffodils, the whole backed by pink flowering crabs. The list accompanying the plan gives a good assortment of the representative kinds of narcissus in the least expensive varieties. Such a border may be worked in between the spaces of an existing herbaceous planting, or planted to daffodils alone, the space between them being carpeted with thyme, trailing myrtle, evonymus, sweet woodruff, dwarf Chinese juniper, or other low evergreens.

The Tulip Garden

The tulip garden is assumed to be filled with the usual perennials, the bulbs to be arranged according to color, and inserted as thickly as possible in the approximate spaces shown. They come into bloom before the herbaceous plants are very large, and later in the summer the space they leave is hidden by foliage.

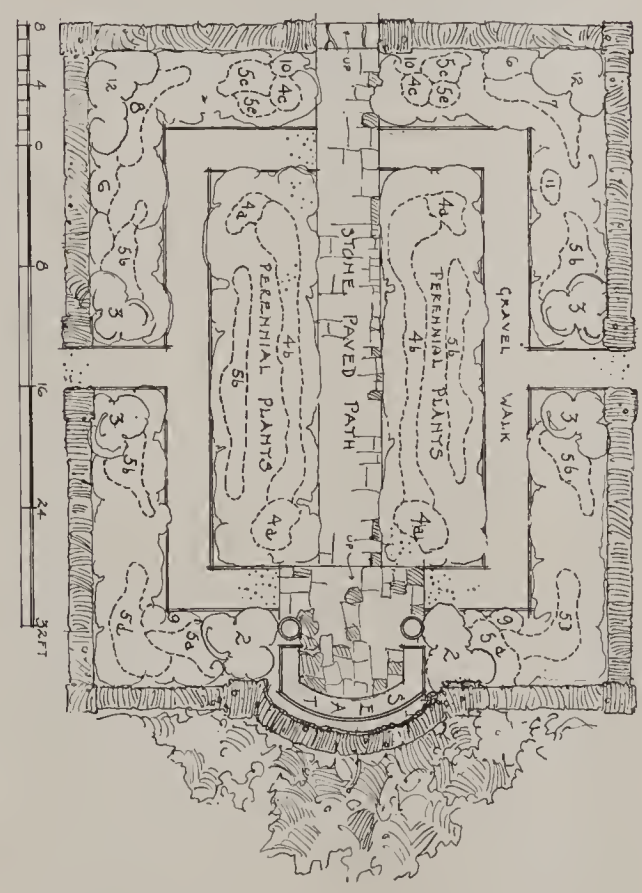
The early tulips are not used as profusely as the later ones, since at this time one invariably wishes to give some space to daffodils. Nor are they quite so attractive, being short and of smaller bloom. Yellow is used in carefully placed accentuative groups. The pinks in harmonizing tones are predominant, while white tends to blend the color. Red must be used alone or with white.

Of late tulips there are several classes. They are taller, with larger flowers, and a greater variety of color than the early ones. Strictly speaking, the Cottage tulips comprise the reds, orange-scarlet, yellow, pink and white, while the Darwins have richer tones. Their gamut of crimson, somber red, rose and pink, violet and purple, slaty blue, blue-violet and dark maroon is unsurpassed. There are whites but no yellows. This distinction is of no real importance when one views the general effect, and they are often classed together as May-flowering tulips.



A BORDER OF MINIATURE BULBS

	PLANTS	Price
1.	*Forsythia intermedia,* Golden bell, for yellow bloom at time of bulbs. 10 plants, 3′ apart, 2′-3′ high	$ .25 ea.
2.	*Evonymus radicans,* climbing evergreen evonymus. 22 plants, 2′ apart. 2 yrs	.25 ea.
3.	*Taxus canadensis,* American yew, evergreen with red berries in July. Shade. 7 plants, 3′ apart, 12″ spread	1.00 ea.
	BULBS	
4.	*Galantus nivalis,* snowdrops, white, green spot, 4″-6″, March-April. Sun or ½ shade	$1.25 per C.
5.	Crocus, mammoth golden yellow, 6″-8″, mid-March-late April, sun or ½ shade	1.35 per C.
6.	*Scilla sibirica,* Siberian squill, deep blue, 2″-6″, mid-March-early May. Sun or shade	1.60 per C.
7.	*Eranthus hyemalis,* winter aconite, yellow, 3″-8″, March-April, ½ shade	1.50 per C.
8.	*Muscari botryoides,* var. *Heavenly Blue,* grape hyacinth, deep blue, 6″-8″, April-May, sun or ½ shade	$1.50 doz., 12.00 per C.
9.	*Fritillaria meleagris,* pure white, checkered fritillary, 10″-12″, late April-late May, sun or shade	.30 doz., 1.75 per C.
10.	*Leucojum vernum,* snowflake, bell-shaped white flowers, green tips, 6″-12″, April-May, ½ shade	.30 doz., 2.00 per C.
11.	*Narcissus bulbocodium,* hoop petticoat, delicate yellow, 5″-8″, late April-late May, ½ shade best, not very hardy	.50 doz., 3.50 per C.
12.	Allium, onionwort:	
	a. *Aureum,* yellow, 1′, mid-April-June	.15 doz., 1.00 per C.
	b. *Azureum,* azure blue, 1′-2′, June-July Sun or shade.	1.00 doz., 6.00 per C.
13.	*Puschkinia scilloides,* striped squill, bluish white, 4″-12″, April-May, sun	.20 doz., 1.50 per C.
14.	*Camassia esculenta,* camass, purplish blue, 1′-2′, May, sun or ½ shade	.25 doz., 1.50 per C.
15.	*Monbretia crocosmiaeflora,* monbretia, orange-scarlet, gladiolus-like flowers, 2′, July-August	.20 doz., 1.00 per C.
16.	*Colchicum autumnale major,* lavender	1.00 doz.
	Colchicum autumnale album, white	.50 doz.
	Autumn crocus, 6″, September-October, ½ shade.	



A TULIP GARDEN

	PLANTS	Price
1.	*Tsuga canadensis,* American hemlock. Hedge, 85 plants, 2′ apart, 1½′ high	$60.00 per C.
	Specimens outside garden, 5 plants 4′-4½′	3.50 ea.
2.	*Spiraea Van Houttei,* 2 plants, 3′-3½′ high, Van Houtte's spiraea, white	.50 ea.
3.	*Deutzia Lemoinei,* 4 plants, 2′-3′ high, Lemoine's deutzia, white for contrast	.35 ea.
	BULBS	
4.	Early tulips:	
	A. Yellow:	
	*3. Primrose Queen, primrose edged canary	.35 doz.
	2. *Chrysolora,* clear golden yellow	.30 "
	B. Pink, in harmonizing tones:	
	3. Pink Beauty, vivid cherry rose, center of petal striped white, yellow base	.50 "
	4. Rose Luisante, brilliant deep rose pink	.40 "
	2. Queen of the Netherlands, soft pale rose flushed white, yellow base	.40 "
	1. Queen of Pinks, deep pink, white flush on outer petals	.40 "
	4. Rose Gris-de-lin, carmine rose shaded fawn, margin creamy white	.25 "
	1. Prosperine, rosy carmine, white base marked slate blue, striking	.50 "
	C. White:	
	2. White Hawk, pure white, large globular flower	.35 "
	4. White Swan, pure white, oval flower	.30 "
5.	May-flowering (Cottage and Darwin) tulips:	
	A. Yellow:	
	2. Bouton d'Or, deep chrome yellow, black anthers, cup-shaped flower	.30 "
	1. Moonlight, luminous canary yellow, long oval flower	.60 "
	B. Pink, in harmonizing tones:	
	4. Clara Butt, clear pink, flushed salmon rose	.40 doz.
	4. Edmée, vivid cherry rose, edged with soft old rose	.60 "
	2. Madame Krelage, bright lilac-rose, edged paler rose	.50 "
	1. Mattia, clear carmine rose, blue base	.65 "
	3. Professor Rauwenhof, bright cherry red, scarlet glow inside, brilliant blue base	.65 "
	2. Suzon, soft buff rose, blush margin	.60 "
	3. Picotee, white margined deep rose	.30 "
	2. Inglescombe Pink, rosy pink, salmon flush	.40 "

In addition to these there are several classes of tulips of interesting broken tones. If too many of them are used they detract from the effect of clear color. But a few grouped against a background of light blue anchusa or *Phlox divaricata,* or the fluffy white astilbe, will certainly attract the admiration of the color enthusiast. The Breeders are the most beautiful of these latter. They are particularly large, self-colored flowers, comprising the most exquisite dull tones of lavender, buff, smoky gray, bronze and gold. With a few exceptions, they are expensive, but well worth the price.

The Rembrandts, Bybloems and Bizarre tulips are all striped and feathered in neutral tones on a ground of white or yellow. Double and Parrot tulips are also distinctively different. All are described in the list for the lower plan on this page.

There are also several interesting tulip species like *Tulipa Kaufmanniana,* pale yellow with the outside of the petals striped with a rosy flush, appearing in March or early April; *T. viridiflora,* pale green edged creamy yellow; and *T. carinata rubra,* dark crimson with the center of the petal having a stripe of apple green.

As for the arrangement of the tulips on the plan, as with the early ones, the yellows are used in well-placed accents, usually balanced. Preference is given to clear light tones as these give the best general effect. The deeper notes of rose or dark maroon look well against a background of white spiræa or deutzia, while the lavenders combine well with pale yellow. By grouping certain varieties together many exquisite gradations of color may be evolved.

Formal Bedding

Another distinct use for bulbs is in formal bedding. The day has gone by when our ideal of beauty was a fancifully shaped bed carved in the middle of the lawn and filled with a red and yellow mixture. However, a well-designed parterre has its appropriate place, preferably the terrace next the house, or perhaps the entire space at the rear of a small city lot. The little plan shown might be one of the units of a larger scheme or used as it is in a

	C. White:	
	2. La Candeur, pure white, tinged pale rose when opening	.35 doz.
	3. Painted Lady, cream white, tinged heliotrope when opening	.50 "
	D. Lavender:	
	2. Dream, pale heliotrope with darker stripe	.60 "
	1. Erguste, dull violet, flushed silvery white	.60 "
	2. Reverend Eubank, lavender violet silvery gray flush, white base	.60 "
	E. Dark tones:	
	1. The Sultan, maroon-black, blue base	.35 "
	3. King Harold, ox-blood red, purple-black base	.50 "
	2. Zulu, velvety purple-black	.75 "
6.	Rembrandt tulips:	
	3. Mixed varieties, striped and feathered in shades of violet, rose, maroon, and white	.40 "
7.	Bybloem tulips:	
	3 & 4. striped and feathered rose and violet on white ground	.30 "
8.	Bizarre tulips:	
	3 & 4. Striped and feathered dark brown and red on yellow ground	.30 "
9.	Breeder tulips, dark rich colors, dull toned or bronze-shaded, some sweet-scented:	
	4. Cardinal Manning, dark rosy violet, flushed rose-brown	.60 "
	3. Chestnut, real chestnut brown	.50 "
10.	Parrot tulips:	
	3. Mixed varieties, laciniated edges, feathered and striped yellow, crimson, brown	.30 "
11.	Double tulips:	
	3. Murille, light pink	.35 "
	2. Tea Rose, saffron yellow	.50 "

* Numbers before each name refer to the relative time of bloom. All appear in April and May.

corner adjacent to the house. The hedge should be small and closely clipped, and the bulbs equally spaced.

Several plantings of bulbs are suggested in attractive color combinations with appropriate under-planting and succession of annuals. The hyacinths are very suitable used here, though sometimes considered too stiff for the garden. They are also the earliest bulbs of any size to flower. In order to make room for the annuals, it is best to remove the bulbs as soon as the petals have fallen. In this case the colors can readily be kept separate. If the little bulblets are removed they will last for a number of years.

AN INFORMAL PLANTING OF BULBS

As many may be planted as desired, using minimum distances as shown in table at end of this article. It is best to have but one kind of bulbs in each colony. Below is a list of bulbs which are adaptable to naturalizing in drifts.

1.	*Scilla Sibirica,* Sibirian squill	$14.00	per M.
2.	*Chionodoxa Lucilae,* glory of the snow, sky blue with white center	12.00	" "
3.	*Galanthus nivalis,* single-flowering snowdrop	10.00	" "
4.	Tulips		
	Tulipa sylvestris, the wild sweet-scented English tulip, medium-sized drooping yellow flower	26.00	" "
	Tulip, Retroflexa, light yellow, decorative urn-shaped flower with recurving petals	30.00	" "
5.	Narcissus		
	Barri conspicuous, yellow, short orange cup	12.00	" "
	Poeticus, or pheasant's eye, white, reddish-orange cup	12.00	" "
6.	*Muscari botryoides coeruleum,* blue grape hyacinth	8.00	" "
7.	*Scilla campanulata,* wood hyacinth	10.00	" "
	Alba, clear white	12.00	" "
	Rosea, lilac rose	10.00	" "
	Coerulea, porcelain blue		

Another kind of bulb planting is that of naturalizing in colonies or drifts. Since their beauty consists in the massing of large quantities together, usually any mixture of kinds is to be avoided. In this case the bulbs are allowed to multiply undisturbed year after year. They succeed best where the grass is not too thick and is not cut too soon after the bulbs have bloomed. The cultivated soil around the base of shrubs or edges of woodland in partial shade are good places. The large old trees of the English parks often shelter a perfect carpet of snowdrops, scillas, or wood hyacinths. Another delightful picture is to be seen near an old Cambridge house where hundreds of yellow daffodils spring up in the grass at the foot of the ghost-like gray trunks of some veteran beeches.

As to Lilies

The majority of bulbs are, so to speak, children of the spring, but lilies nod and beck the summer long. Some of them are expensive and die after a year or two, but the following are worthy of general use:

Lilium elegans, deep orange red, sun or half shade, 2′, June and July.

Lilium candidum, madonna lily, fragrant, pure white, sun, 3′-5′.

Lilium Hansoni, yellow, sun or shade, 3′-4′, June and July.

Lilium tigrinum, tiger lily, orange purple-spotted, sun or half shade, 2′-5′, mid-July to September.

Lilium speciosum, spotted Japanese lily, white, reflexed petals spotted crimson-pink, fragrant, 2′-4′, sun or shade, August-September.

Unlike most lilies, the *candidum* does best in full sun. It is often used in combination with larkspur. One secret of success is to cover the bulb with but a scant 2″ of soil. The intense color of *elegans* looks best with the white of syringas. The golden yellow of *Hansoni* is an addition to any picture. The tiger lily looks particularly well with the porcelain blue of platycodons or early monkshood. The *speciosum* lilies are attractive in the garden with gypsophila or pink phlox but are particularly suited to rhododendron soil.

The actual planting of bulbs is not a matter to be gone into hit-or-miss. Few if any of them can stand wet soil before their roots develop, so if the location is one with heavy soil it is advisable to bed each bulb in sand, making the planting hole somewhat deeper than is actually needed for the bulb itself and using the sand to fill up this difference. In very heavy soil the sand layer may be 3″ deep, and it should extend up around the sides of the bulbs as well as beneath them. The roots will reach out through this protecting layer and reach the nourishing soil without as soon as the time for active growth arrives.

What is a garden without iris—in variety, if possible?

Although it is true that bulbs will grow in almost any soil, it is also a fact that they will do better if the earth around them is properly enriched. One of the best fertilizers is well rotted manure, thoroughly dug into and incorporated with the soil. Bone meal is also excellent. Put a handful of it on the surface above each bulb, and let the rains carry it down gradually. The use of both bone meal and manure is seldom necessary, or even advisable.

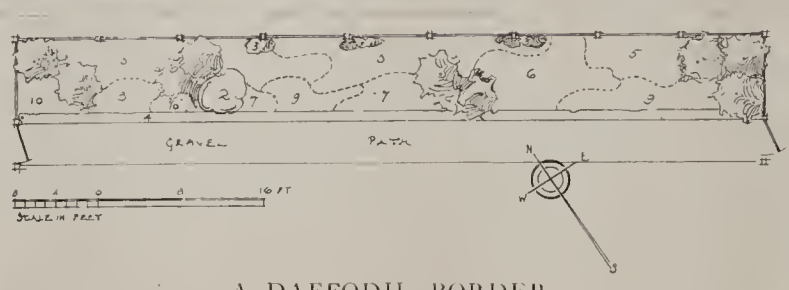
Planting Depths and Dates

Bulbs should be planted about one and a half times their own depth. Their roots, next year, will need to be kept cool, and the best way to bring this condition about is to plant them well below the surface. Perhaps a needless word of caution is to mention that the crowns of the bulbs must be uppermost. It is from the crowns that the leaves and flower stalks spring, and naturally these seek the shortest road to the sun and air above.

Oddly enough, the earliest flowering bulbs should be planted latest. Being especially hardy, as one would expect from the fact of their early bloom, there is a strong possibility of their starting top growth in the fall if planted before the end of the warm, sunny weather of Indian summer, and this would be fatal to their success. Do not put in the very early spring bulbs, then, until you figure that real freezing weather cannot be more than four weeks away. As a matter of fact, the majority of bulbs can be safely planted any time before the ground freezes up.

All hardy bulbs should be mulched after the ground has really frozen up. Four to six inches of straw or dead leaves will be enough for this, if held in place by dead branches or widths of old poultry wire laid on top. The object of a mulch, which is nothing more or less than a protecting blanket, is not to keep the ground from freezing, but to keep it from thawing out and freezing up again.

In conclusion, although the blossoms derived from bulbs, excepting perhaps lilies, might be termed evanescent, the intensity of their coloring, coupled with their soldierlike bearing, demands our interest and admiration. No material reward is expected in return for their care or culture. Nevertheless, flowers pay a good dividend on the investment, and the medium in which they pay never deteriorates, never gets lost.



A DAFFODIL BORDER

		Price	
PLANTS:			
1.	*Tsuga canadensis,* American hemlock, evergreen to set off bulbs 9 plants, 1½′ high	$ .75	ea.
2.	*Persica amygdalus vulgaris alba plena,* double white flowering peach for contrast. 1 pl., 5′-6′	1.00	ea.
3.	*Evonymus radicans var. vegetus,* broad-leaved evergreen evonymus on fence as background. 18 pl., 4′ apart 2 yr.	.35	ea.
4.	*Arabis alpina,* white rock eress for contrast, 6″, April-May. 50 plants, 15″ apart	12.50	per C.
BULBS:			
5.	Large Trumpet Narcissus, large flowers, sturdy plants, cup as long or longer than the perianth.		
	*3. Emperor, trumpet golden yellow, perianth deep primrose.	.50	per doz.
	3. Empress, trumpet rich golden yellow, perianth white	.50	" "
	1. Golden Spur, deep golden yellow, broad perianth	.40	" "
	2. *Princeps maximus,* trumpet deep yellow, perianth pale primrose	.30	" "
	2. Trumpet *maximus,* deep golden yellow fluted trumpet	.50	" "
	3. Victoria, broad flat creamy white petals and bold yellow trumpet, frilled, very large	.50	" "
6.	Medium Trumpet Narcissus, with cup shorter than the perianth.		
	4. *Barri conspicuous,* broad yellow perianth, wide short cup edged with orange scarlet	.20	" "
	Incomparabilis, cup about ⅓ length of perianth.		
	3. Autocrat, broad yellow perianth deeper yellow, expanding crown	.40	" "
	1. Queen Bess, perianth pure white, large yellow cup	.30	" "
	3. Stella, large white star-shaped flowers, bright yellow cup	.20	" "
	Leedsi, varieties having white perianth and pale cup.		
	3. Minnie Hume, perianth white, cup lemon to white	.25	" "
	4. Mrs. Langtry, perianth pure white, cup white, edged yellow, showy	.20	" "
7.	*Poeticus narcissus,* all with snowy white perianth and flattened crown colored scarlet or crimson.		
	4. *Poeticus,* poet's or pheasant's eye narcissus	.20	" "
	4. *Poeticus grandiflorus,* very large variety	.35	" "
8.	*Poetaz hybrid narcissus,* large hardy sort with three or four flowers on a stem, very fragrant.		
	3. Aspasia, large white, yellow eye	.45	" "
	3. Klondyke, yellow with deep golden eye	1.50	" "
	3. Irene, primrose with orange eye, 8 or 9 flowers on a stem	.70	" "
9.	Double-flowered narcissus.		
	3. *Alba plena odorata,* double poet's or gardenia—flowered narcissus, pure white	.20	" "
	3. Orange Phoenix, creamy white with orange center	.30	" "
	3. Van Sion, old double yellow daffodil	.50	" "
10.	*Narcissus Jonquilla,* double sweet-scented jonquil, smaller flowers than the others, narrow dark green grass-like leaves. Quite distinct	.40	" "

* Numbers before each variety refer to the relative time of bloom. All bloom in April and May and most of them prefer one-half shade.

AN APPRECIATION *of* THE PAVED GALLERY

The Rôle It Plays in House Design and How It Can be Furnished

SO few of our houses have vistas inside them. Vistas outside aplenty—but inside?

Why not? The principle, and the desirability, are the same whether in the garden or within house walls. Vistas open up all sorts of possibilities to the imagination. Well planned, they catch the eye at once, intriguing our thoughts and turning them in new directions. If the psychologists should take up vistas in a serious way we fancy these often overlooked features would emerge from the investigation with clearer significance—if you get what we mean.

Vistas, in a word, can have the purpose of the long gallery.

To be sure, not all houses permit of such an admirable architectural treatment. That is because, in our desire for many rooms, we are willing to suffer the confines of small rooms. Far better would it be to have fewer and larger rooms, to which decorative character can be given, and with which one may enjoy vistas inside the house.

The gallery or hall is one of those spaces that we often conserve on, and very few halls indeed may be said to possess individuality. An example of what can be done in a hall is illustrated here. It is from the residence of C. D. Barnes, Esq., at Manhasset, L. I. The architects, who were Peabody, Wilson & Brown, conceived a rambling English cottage type of house and co-operated with the decorators, who were Schmitt Bros., to carry this atmosphere throughout the interior. Two examples are shown on this page, but here we are concerned only with the entrance hall or gallery.

Tebbs

Instead of the usual hallway there is a paved gallery in the residence of C. D. Barnes, Esq., at Manhasset, L. I. Peabody, Wilson & Brown, architects

Into plasterwork of a delicate rose tint has been set ancient half-timber work that divides the wall into irregular panels. The entrance to the living room is marked by an old rood screen which came from a private chapel on the other side. The floor is of old flagging. Nothing is allowed to break the simple, austere and yet delightful lines of this hall, save a quaint clock of the period, a few simple peasant chairs and a row of geraniums on the window sills. The name of the house is "Nonesuch House." Certainly it applies also to this gallery, for there are few examples in America of such restrained handling of antiques.

It gives, to those who contemplate building after the war, a suggestion that is worth remembering. It is simple; it affords a vista, and it has the distinguished merit of individuality given by the legitimate use of antiques. Each element is in harmony, each has its history and the whole combine to create an atmosphere that is unusual and in good taste.

A NEW FIREPLACE *in* AN ANCIENT MODE

Showing How Past Custom of the Hearth Can be Reproduced in Decorative Details

OFF the hallway which is pictured above is a living room of equally distinguished design. It is of the 17th Century, the paneling and half-timber work having been removed from a house of that period in East Anglia. The walls are old plaster relieved with occasional parge designs. The furniture has been selected to carry out the atmosphere of the period.

Naturally the focal point of the room is the fireplace. A detail of it shows an old carved beam of the Jacobean period that has been let into the wall where the mantel shelf usually stands. Bricks laid in herring-bone pattern form the fireback and hearth; an old wrought iron fire-basket takes the place of andirons. A large part of the overmantel is occupied by an ancient heraldic plaque in plaster. Three little book shelves hang to the left of it. At one side of the hearth is a fire bench of rude design beside which is placed a quaint standard wired and shaded to be used as a lamp. Old nine-branch candle sconces serve for lighting fixtures. In one of the panels above the wainscoting is stretched a piece of old embroidery.

Given the necessary antique almost anyone, it would seem, could reconstruct the atmosphere of the past as it has been recreated here. But that is far from the fact; accomplishment is far different from theory.

Tebbs

A plaster coat of arms, three small shelves of books and a carved fireplace beam give this wall distinguished merit

First we must have a knowledge of the antiques themselves and the places they came from; then we must appreciate the demands of modern times. And third, we must harmoniously combine the two, co-ordinating each with the other.

The secret of this fireplace grouping lies in the one object that has not been mentioned—the comfortable, modern upholstered chair that stands on the other side of the hearth, inviting ease and comfort.

One can conceivably sit on the rude fire bench with its narrow seat and stiff back—but not for long. In the comfortable modern chair? That's another matter! And the success of this chair is that a fabric of quaint and ancient design is the covering.

In the last analysis the complete reproduction of a past period without regard for the customs of the present is a great mistake, and no interior that neglects the present can be considered livable. The combination of the two, each used with restraint, makes for comfort and good taste, and produces an atmosphere of distinction.

KITCHEN ARRANGEMENT *to* SAVE LABOR *and* STEPS

Eliminate the Unnecessary and You Minimize the Trials of Preparing Eleven Hundred Meals a Year

EVA NAGEL WOLF

WITH one thousand and ninety-five meals to be prepared and cleared away in every kitchen in every year, with the peoples of the world depending for their mental and physical working power upon the food there prepared, it would seem that the workshop of the home would be the first instead of the last to receive the attention of the efficiency experts.

To produce these one thousand and ninety-five meals with the greatest despatch and least expenditure of labor and money, every unnecessary motion and article must be eliminated and every foot of floor and wall space and every tested labor-saving device within reason must be utilized.

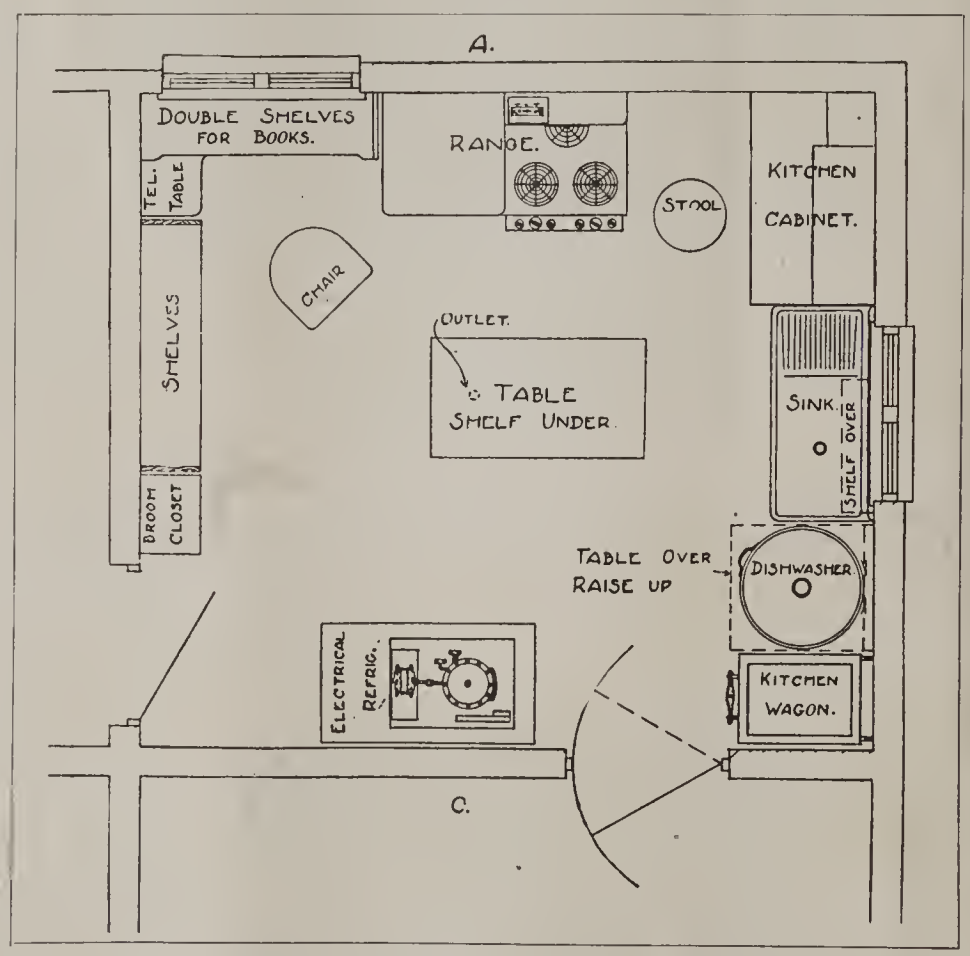
Since the room should be as sanitary as a hospital, no equipment is installed for laundry work. Consequently a room of smaller proportions is practicable; 11′ x 12′ has been found sufficiently large. No longer are kitchens the meeting place for the members of the family, nor does the family ever eat in the kitchen of today—space does not permit. Time was when this room was a huge affair, covered with carpet—rag carpet, it is true, that could be washed, but certainly anything but sanitary. Tile, linoleum or cement is the ideal floor covering.

Related Arrangements

The continuous arrangement of related equipment is the greatest factor in saving time as well as steps. Any unutilized wall or floor space results in a lack of efficiency in production The mixing center must be within a step of the preparation and clearing away center. Both must be within a step or two of the range, with the clearing away equipment close to the dining room.

As long as wall space is at a premium, much thought should be given to the placing of doors and windows, and only those necessary should occupy space valuable for equipment. In the right corner illustration on this page, it will be noted that windows are placed high because the space below is needed. This arrangement might be modified by using the space directly above the sink for a cabinet containing all small utensils in constant use and cleaning agents. This cabinet should have a door as a protection from dust. In this modification, windows high above each drain board will give ample light for all culinary operations.

The sink, dishwasher, tables, and all other equipment of this type should be elevated from 34″ to 36″ from the floor. This height will prevent unnecessary stooping and should be insisted upon in planning a new home. Wherever possible, old equipment should be raised. A high stool is a necessary adjunct.



Beside the sink and but a step from the range should be placed the greatest labor-saver ever devised—the kitchen cabinet. It houses practically all non-perishable foods and the most frequently used utensils. Any excess of the non-perishable foods, together with seldom used utensils, can be stored on shelves placed on the wall opposite the sink, as shown in the left corner of this page. Shallow shelves are better than deep ones, just as glass containers are preferable to opaque ones.

The clearing away process is facilitated by having the kitchen wagon just behind the door which leads from the dining room. It is wise to have this wagon wired, so that when drawn beside the dining table, percolator, toaster, chafing dish or grill may be attached. A cluster plug makes it possible to use more than one of these devices at the same time.

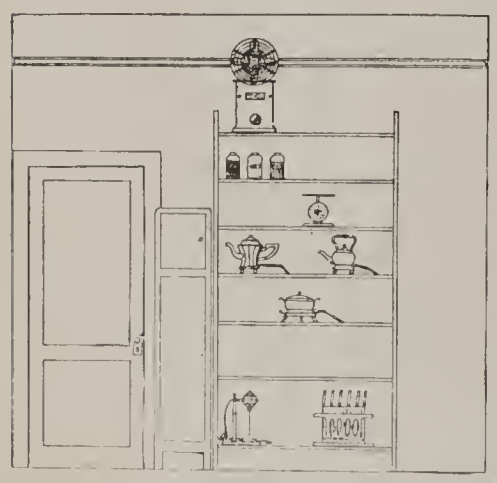
Next in importance in the clearing away process is the dish-washer. The electric ones are, of course, the best. This should be placed beside the sink. A top, arranged to be hooked up to the wall when the dish-washer is in use, serves as a table in preparing food and as a second drain board. A dish-washer makes possible the expeditious and sanitary accomplishment of this most unpleasant part of kitchen work.

Locating the Range

The range should be but a step from the kitchen cabinet. Whether a coal, oil, gas, alcohol, electric or a combination range is used, it is economy to procure the best make possible. If an electric range is selected, it may be placed close to refrigerator or cabinet, as is most convenient. The heat from such a range is not diffused but insulated as in a fireless cooker. The space between range and cabinet may have racks for pots and pans.

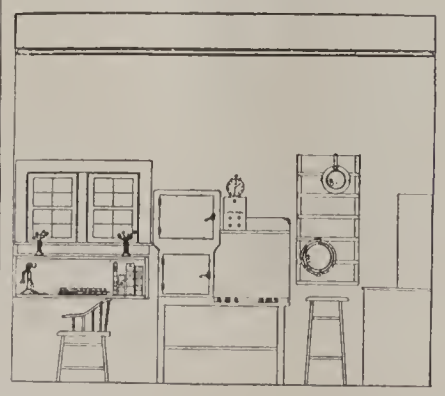
(*Continued on page* 56)

Modern kitchen arrangements are based on simplicity and space and labor economy. The detail elevations of this plan are shown below



Shelves built against the wall opposite the sink are convenient for seldom used utensils

The range should be but a step from the cabinet. A high stool and chair are essential features



The electric refrigerator may be in the most convenient place, regardless of other arrangements

If not needed for light, the window space could be used for a small utensil cabinet

A CHICAGO HOME OF COLOR AND CHARM

SCHACHNER & KELLOGG
Decorators

The master bedroom is in fiery copper red and black, softened by the reseda neutral green lacquer and faint gold stipple of the furniture and the porcelain and ivory inserts of the wrought copper lighting fixtures

The dining room is consistently Adam. Deep Adam blue upholstered chairs, brocaded satin curtains of blue and pale gold, and plain fawn color tufted carpet are the chief features of the scheme. Chased silver fixtures

Tapestry brocade and velvet chairs, old English red silk velvet lambrequins, hangings in old red and deep ecru damask, and neutral floor covering characterize the library

Blue and silver are the upholstery colors of the little Adam bench in the living room. Hangings of amethyst and gold brocade, ceiling and walls gray ivory, silver chased fixtures

Northend

The vista's purpose is to lead the eye into the distance. Here on the estate of Harrisson Bennett, Esq., at Weston, Mass., this effect is achieved by the straight line and contrasting color of the central walk

VISTAS IN THE GARDEN

ROBERT ELWOOD

THE primary purpose of a path is to lead one somewhere. Thus was it in the beginning, is now, and, so far as one can foresee, will indefinitely remain.

Yes, a path must go somewhere, if its existence is to be justified. It should possess a destination not only in the physical sense, but in the mental as well. In other words, the ideal path carries one's eyes as well as feet from here to there. It is a vista, more or less pronounced according as it is straight or winding.

This vista quality is one of the chief assets of an attractive path, for vistas in the garden there must be. Without them we feel confined, shut in by too near boundaries of flower, shrub and tree. Our imaginations, together with our eyes, have too little to feed upon where there is no guiding sense of distance.

A vista need by no means be as ambitious as the two examples shown on this page. It may be no more than a glimpse between two flowering shrubs to a garden seat a dozen yards away; or a bit of distant mountain seen through a gap in the boundary hedge. Yet it must always be justified—generally by the existence at its far end of some object which serves as a definite goal for the eye.

Northend

Creating a successful vista is a matter of real study. Keep in mind that the object is to draw one's attention directly to some goal more or less distant

Rules for planning vistas can be no more than suggestive, as the conditions and possibilities of different places are rarely identical. Keep in mind the general principle—that a vista is a more or less narrowed glimpse into the distance, gaining its effect through the contrast of near and far objects.

Two mediums may be utilized in framing the sides of the vista, for distinct sides there should be in the majority of cases. The first is architectural in character, exemplified by the pergola, the gateway in wall or fence, the pillars of the covered terrace. The second, and by far the more generally available, is the planting of trees and shrubs. Here lie the biggest possibilities, the best chance to attain success with the minimum of labor and expense. Growing things are Nature's frame, ready to your hand.

Work for perspective in the plan of your garden or grounds. If there is even an indefinable feeling of undue restriction, of overcrowding, look about for vista possibilities. It is not all of landscape planting to plant; more frequently than most of us realize the solution of our difficulties on the road to garden perfection lies in elimination rather than addition.

Tebbs

A LITTLE PORTFOLIO *of* GOOD INTERIORS

No medium for contrasts in an interior is so successful as wrought iron. It requires a fairly plain background because its beauty lies in silhouette. An example of this is found in the residence of Frank and Joseph Leyendecker at New Rochelle, N. Y. The stair balusters are of square wrought iron rods relieved at regular intervals with formal inserts and a floriated newel. The rods are painted white and the newel polychrome. A mahogany hand rail tops the rods

Italian in feeling is the living room in the T. F. Crowley residence at Greenwich, Conn. An especially good furniture grouping adds to the charm of the fireplace end. J. C. Green, architect

Wood paneling to the ceiling is a feature of the Leyendecker living room. Richness and color are augmented by the tapestry covered settee and well hung paintings. Louis R. Metcalfe, architect

Old gold walls with dull blue draperies and chair covers give a mellow tone. The chairs and table are walnut. Fakes - Bisbee, decorators

The commode is a 17th Century English adaptation, painted dark blue with the carving brought out in antiqued gold. Black and yellow marble top

Tebbs

The Leyendecker brothers have gathered into the high-ceilinged studio of their residence at New Rochelle, N. Y., a variety of period and oriental pieces which the dull yellow of the walls brings strongly into prominence. As in every well regulated studio, particular attention has been given to the lighting. Louis R. Metcalfe, architect

Between the terrace and the house is a pergola, with heavy cement pillars and floor in contrast to the classic beauty of the terrace balustrade. A rustic roof establishes the spirit of Italia

The main room is a combined living and dining room. Black walls bring out effectively the red and yellow of the antique furniture and the rich brocades. The whole setting is unusual

Like a bit of Italy is Villa D'Amicenza and altogether at home in its New England setting. Into its construction have been introduced antique details that enrich the exterior. The soft gray of the walls is accented by the black of wrought iron and the blue of Venetian blinds

VILLA D'AMICENZA

The Residence of
Harrisson Bennett, Esq.

WESTON, MASS.

In front lies an Italian garden with a dignified balustrade capping the rubble wall and accented by heavy cement flower jars. Steps lead down to the lawn from the cross axis of the garden

Both the door and the ornaments surrounding it were brought from Italy and introduced into this villa, giving it a picturesque individuality. An arched living porch is on the second floor

The service yard is surrounded by a high wall over which vines are gradually creeping. An insert of majolica gives a peep hole. The old gate is formidable with strap hinges

The house is really quite small, but every corner of it affords a fascinating glimpse. A garage connects with the service yard and the kitchen. The house top silhouette is fascinating

TWENTY MILLION FUEL-SAVERS IN AMERICA

How to Keep the Home Fires Burning and Still Get the Maximum of Heat and Power Out of Every Shovelful of Coal

Prepared for House & Garden by the United States Fuel Administration

MORE than a million men are in France. They are there to fight our fight.

Here in America 20,000,000 householders are in the fight. They, too, are battling with an enthusiasm that knows no equivocation or hesitation. They are fighting to conserve every commodity our fighting men in the fields and trenches shall require of us.

Of all the commodities our country needs now to provision its fighting men, none is so vital as coal. In times of peace it has been an axiom that coal moves the world: in war times it is unanswerably true that coal is the motive power which moves ships and trains transporting supplies and soldiers, that it turns almost every wheel of industry producing supplies. Moreover, coal preserves the health of the fighting power of the vast army of domestic laborers and producers.

Seven hundred and thirty-five million net tons will be required to satisfy the demands of the present coal year if America is to protect her soldiers, her Allies and her civilians.

Seven hundred thousand miners are working under tremendous pressure in the coal mines of the country to bring forth a record output of coal. Under the stimulus of the Fuel Administration's measures the production has broken all records. But the demand for fuel to fill the ravenous maw of the war machine grows so rapidly as to outstrip even the record production now coming from the mines. The work of the miners must be supplemented by the elimination of every wastful and unnecessary use of coal, if the war need is to be met.

We, the householders, are as hotly in the fight as are the miners. Our share will be supplied from our saving of coal.

To run his furnace in such manner as to save every possible pound of coal, the heating experts of the United States Fuel Administration advise the householder that the interior of his furnace be cleaned and *kept clean* throughout the year. Every two weeks, soot should be completely removed. The furnace operator might as well lavish his coal on heating ten inches of iron as to use it to heat even one one-hundredth of an inch of soot.

To coal and fire his heater, the experts advise:

General Rules for Furnaces and Kitchen Ranges

1. Be sure there is a *check-draft damper in the smoke-pipe* besides the turn-damper. This check-draft damper is as important in controlling the rate at which the fire burns as is the throttle of an engine. Open it to check the fire. Close it to make the fire burn more rapidly. Work it. Experiment with it in the daily regulation of your fire. The coaling-door was not put on the furnace to be used as a check-damper. Never open the coaling-door to check the fire. If you cannot check the fire without opening the coaling-door, you need proper dampers.

2. The turn-damper should fit the smoke-pipe loosely and must never be entirely closed. With the average plant it may be kept partly closed most of the time in mild weather, but during severe weather it usually needs to be opened wide.

735,000,000 net tons of coal will be required to satisfy the demands of the present coal year if America is to protect her soldiers, her Allies and her civilians.

It is up to the 20,000,000 householders of America to conserve their coal and get the maximum of heat and power from it.

This article tells you how.

3. Make use of the lift or slide-damper in the coaling-door *only to let oxygen in to consume gases,* if you are using soft or bituminous coal, after fresh fuel has been added.

4. Just enough draft and that from below, checking the draft by *letting more air into the smoke-pipe,* is one of the best general rules. This furnishes oxygen from below, necessary for the consumption of the coal-gases, and at the same time gives time for them to be consumed before being drawn up the chimney. This method also avoids escape of coal-gas into the cellar. To make the fire burn more rapidly, do not open the whole ash-pit door but the draft damper in the ash-pit door. Opening the whole ash pit supplies air to the fire faster than it is needed for combustion. The air is heated, passes out the chimney and is so much heat wasted.

5. All heat pipes in the cellar should be thoroughly and completely wrapped with asbestos or similar covering to prevent loss of radiation.

6. Grates should be cared for properly. A short, quick stroke of the shaker handle will sift the ashes through the grates. Leave grates in flat position at all times. Keep fire pot free from clinkers. Clean ash pit daily, to prevent damage to grates. In severe weather grates should be shaken until a glow appears in ash pit. In moderate weather a bed of ashes should be carried on top of the grates.

7. Avoid poking and slicing fire-bed. It causes draft holes and clinkers.

8. Never shake a fire that is low until you have put on a little fresh coal and given it time to ignite. A thin fire wastes coal. Disturb the fire as little as possible.

9. Storm-windows and storm-doors, weather-strips and such protective devices are economical of heat. They should be used.

10. Keep the temperature of sitting-rooms at 68° or less, unless there are old folk, little children or invalids in the family, in which case, a higher temperature may be needed. Rooms where you do not sit are more comfortable if much cooler, as a rule, providing the air is kept a little moist. Get a thermometer—a good one. Use it inside, not hanging outdoors.

11. Keep an even temperature. It is not economy to allow the house temperature to drop way down at night. It takes just twice as much coal to heat it up again next morning.

12. Turn off the heat in unused rooms as far as possible. Bedrooms should be kept much cooler than living-rooms. Don't try to heat all the rooms all the time. If you have a hot-water heating system, make heavy radiator slip-covers and put them over radiators when not in use. This will prevent them from freezing.

13. Always keep two pans or open-top jars of fresh water on radiator or in front of registers to keep the air in the home moist.

14. Study the Specific Rules applying to the system of heating used in your house.

Rules for Hot-Air Furnaces

1. Provide cold-air drops from upper floors so as to *insure a return circulation* from all rooms *to the air intake* of the furnace.

2. Regulate the window of the cold-air box so as to avoid too great a current of outside air, especially on very cold days.

3. Always keep the water container in the air-jacket filled with clean water. Moist air heats much more readily than dry air, and is better for health, as well as more comfortable.

4. It is advisable to keep a jar of water near one of the first-floor registers that send out the most heat. Change the water frequently, preferably every day.

5. Hot-air pipes should have a good pitch upward from the furnace, and should be of sufficient diameter. They should also be wrapped with sheet asbestos. A separate pipe for each room with turn-damper near the furnace is a good rule. Each pipe should be labeled, so that certain rooms can be shut off at the furnace when desired.

6. Be sure the fire-box is gas-tight. All cracks must be thoroughly cemented or a new section put in before winter sets in. Otherwise coal-gas will escape into the air-jacket and be carried up directly to the rooms.

7. Study carefully the General Rules pertaining to other types of heating-plants as well as your own. Notice the "clean-out" door and remember why it is there.

Running Hot-Water Plants

1. All the water should be emptied from the plant and clean water put in at least as often as every spring and every autumn.

2. When the first fire of the season is built, as the water is being heated, use the radiator key to open the air-valve of each radiator in turn until all the air remaining in each radiator is allowed to escape and water starts to come—radiators filled with air will not heat. Repeat this operation frequently.

3. Be sure that water always shows in the glass gauge of the expansion tank which is usually located in the top-story of the house above the level of all radiators.

4. Be sure the boiler and cellar pipes are covered with asbestos.

5. Study carefully the General Rules relating to all types of plants. Keep heating surfaces of the boiler well cleaned.

The householder's wife has a fuel charge. Her kitchen range can be a criminal waster. As specific as the cellar rules are the directions the heating experts of the United States Fuel Administration issue to her for running her coal range:

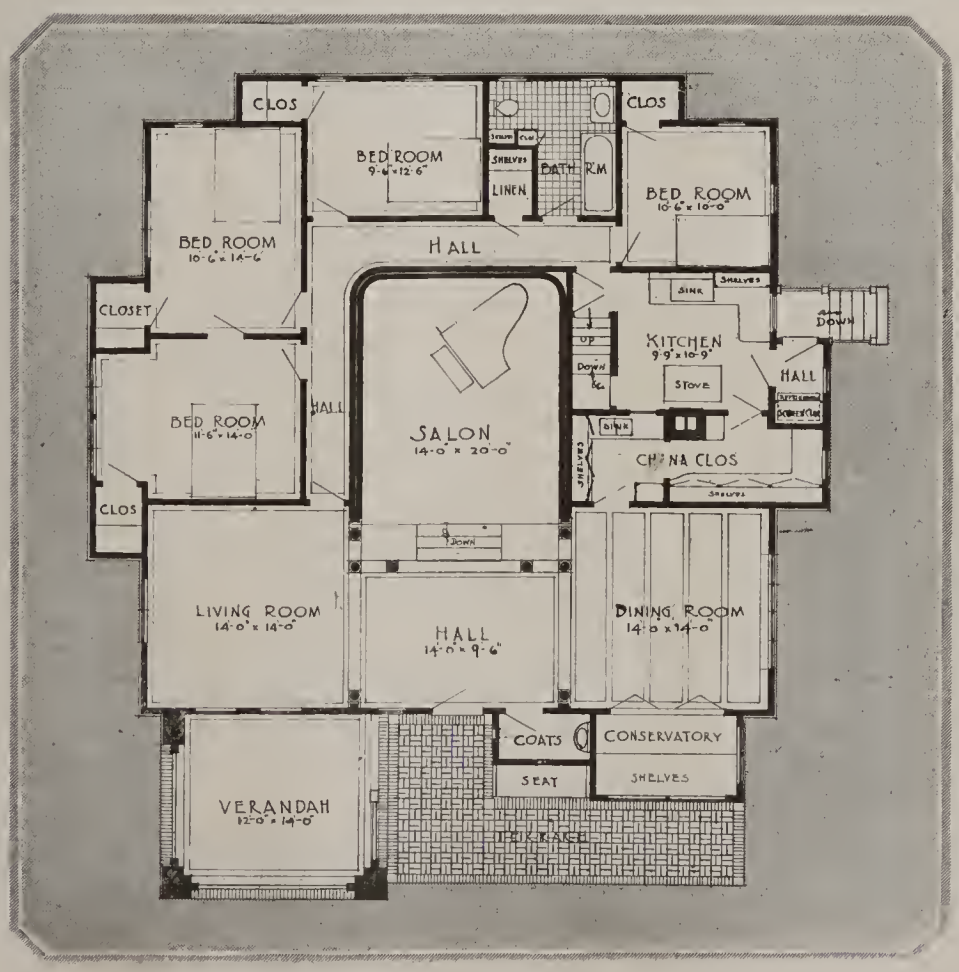
(*Continued on page* 60)

The exterior shows a clever adaptation of the bungalow idea to a structure containing interior features usually possible only in a full sized house. The walls, floors and ceilings are insulated with seaweed, resulting in winter warmth and summer coolness

A BUNGALOW *with a* REAL SALON

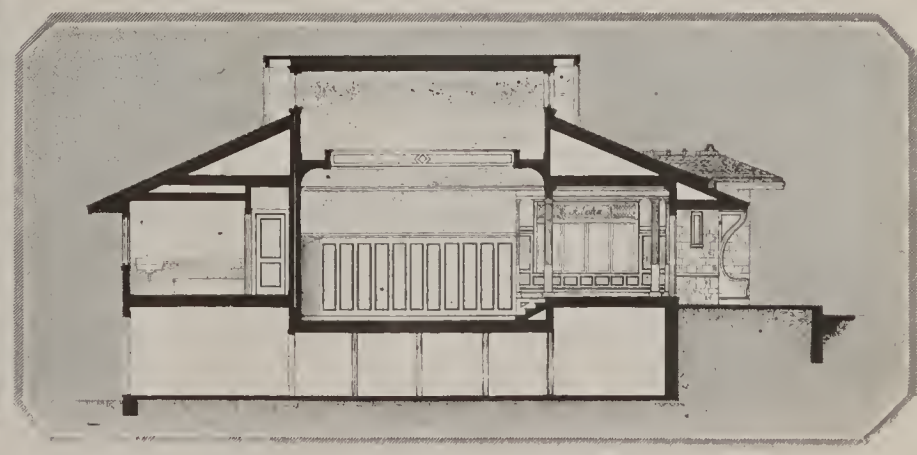
The Home of Miss Dai Buell, Pianist, at Newton Center, Massachusetts

Designed by William L. Church, Esq.



The plan is arranged around the music room, which carries through to the roof. A single hallway serves the bathroom and all the bedrooms, making for practical living convenience and economy of space

The unusual height of the music room permits a balcony below the peak windows. This height has been secured partly by sinking the floor below the ground level. The walls are perfectly deadened



THE SUSTAINED POPULARITY *of the* LONG TABLE

Its Utilitarian Value and Possibilities in Decoration Have Established It as a Household Necessity

W. G. WOODS

DAME FASHION decrees the designs of our dining tables just as she does our frocks, our hats and our furniture.

We may have grown accustomed to moving in a groove—to using the same style that was the vogue in our grandmother's day when the round or oval table, polished or covered, seemed the only proper type. But who would be content with such monotony? Surely, the vogue of the refectory table, redolent with its association of monastic and baronial days, is a happy relief. Besides, the refectory table affords so many fascinating possibilities in decoration.

In the four illustrations here we see demonstrated its quick adaptability not only to the dining room but to the hall and library where antiques and reproductions of antiques are grouped.

Even in a large reception hall the long table is the dominant piece of furniture. This example is remarkable for its carving and the rich tone of the wood. A bronze peacock adds interest

The happiest results in furnishing can be achieved through the consistent use of a long table. It is superior to a small, cluttered table or a number of tables. In a room of average size the refectory table will dominate—and to the good of the other furniture. Make no mistake about that, and remember it when you plan to buy a long table. Its very dignified simplicity demands equally dignified and simple furnishings about it.

Their Romantic Past

These long tables were in use as far back as feudal times. In those days, it will be remembered, the whole household, including servants, sat down at the same board. Your position in relation to the salt cellar decided your social status. Would that social distinctions were so easily marked today! There was a fine democracy about the Middle Ages, a truer democracy, one is often tempted to feel, than the democracy of today. The long table stood as a symbol for it.

It has other associations, to be sure. We can see the cowled figures that sat about these old boards, eating in silence while the lector read from a tome of the saints' lives. We can see it in the manorial hall when the hunts folks gathered around it after the chase, and piled on it their trophies and sat about to drink of steaming punch. And we can see it—in our own, steam-heated homes, thanks to Dame Fashion, who has revived it for our delight.

The earliest tables of this design were made of oak, and were used in England and France; later on they were copied in Italy and Southern England, being constructed of long walnut boards laid on trestles and devoutly polished so that no spot showed on their surface. They varied in length and width, but were generally from 6′ to 8′ long and from 2′ to 4′ wide. Many of them in castellated homes were very rich in carving, to harmonize with the magnificent furniture in vogue especially during the reign of Louis XIV.

Our forefathers copied the idea in our early American homes where furniture was scant. They devised the "Table Borde"—plain lengths of pine or oak fastened together and laid upon rude trestles. They were thus made removable because in many Colonial homes the kitchen was also the living room and these tables occupied too much space for permanency.

Although many are cleverly imitated, the antiques cannot be reproduced in such graceful designs and it is perfectly possible to determine the old from the new. Generally they are finished in walnut or mahogany, polished every day that they may shine without trace of stain.

Types of Tables

Elaborately carved bases are fitting for the dining room where the furniture is equally ornate, but the plain top is in better taste for use in long narrow dining rooms where old oak pieces are used for setting. It is perfectly admissible to shorten the "long borde" table to fit the size of the room, and the supports can be either trestles or legs, to make it fall in with the type of furniture used.

The selection will depend, of course, on the house and the room itself. A farmhouse interior is wrongly treated if richly carved pieces are used. Far better is it to purchase two lengths of either oak or hard pine. Sandpaper them to proper smoothness adding a filler and finishing with wax well and regularly rubbed in. Such a table can be made by a village carpenter and it is much more fitting than a richly carved and expensive antique would be.

The bench companion to the long table is not so readily found, although reproductions are aplenty. It has been replaced by chairs of the same period as the tables. These are generally covered with leather or velvet to match the color scheme of the room. But one should be careful in "matching" a long table and its chairs to any color scheme, for, as was said above, a refectory table is a dominant piece of furniture; it is the most important object in the room of average size and anything which detracts from its dignity only ruins the effect of the interior.

And that brings us to the subject of what objects should be placed on the refectory table. That depends entirely on the use to which the table is put. We may consider each class separately.

For the Living Room

In the living room: Here the refectory table can be backed up to the davenport which faces the hearth, or, if a davenport is placed on either side the fireplace, a table can be placed behind each of them. Or again, with a davenport at either side, the table can be placed at the farther end, making a fireplace enclosure. In any of these positions it can serve for magazines, books and writing. Such accessories as lamp shades and correspondence fitments will be according to the decoration of the room or one's personal taste.

There is a subtle affinity between an oak board and wrought iron and crude pottery. All three bear the maker's mark of individuality. Hence pottery bowls—such as the Italian Capri ware—or wrought candlelabra harmonize perfectly with such a table. The

Even in the small dining room where the other furniture is Colonial the refectory table harmonizes pleasantly

wrought iron may be enriched with gold or antiqued color rubbed into its turnings. Somehow, silver does not quite harmonize with the rough planks of an antique refectory table. It does, however, with the more ornate and meticulously carved types that bear a heavy polish. Perhaps it is merely a matter of taste.

The shape of the refectory table almost connotes a balanced arrangement of accessories—a pair of lamps, a pair of vases, a pair of candlesticks, a pair of book racks and spreads of magazines. A central group, in scale with the terminal group, will give the eye a sense of harmony.

In the hallway lamps and a piece of bronze statuary will suffice for decorative accessories, with a bowl of flowers in season. The hall table should be kept fairly clear save in a hall that serves also as reception room, where magazines and books can be laid out.

Dining Room Vases

In the dining room the between-meals dress of a refectory table should be either candles or candelabra with a strip of filet or linen with filet inserts in the center, laid across the boards to break the long line. A pottery bowl with flowers will add a touch of color. A strip of rich damask bordered in antiqued galloon may also be used.

Apropos of this let me mention an abominable practice that one stumbles on occasionally. I have found, in some dining rooms, a strip of plate glass laid over the refectory table and beneath it stretched a piece of the fabric that serves for curtains. This completely robs the refectory table of all its original beauty. Of course, it is easier to rub off plate glass after a meal, but such shirking doesn't go with refectory tables. Wax and elbow grease—an abundance of the latter—should be applied regularly to the table top and any such pretty nonsense as a piece of fabric and a strip of plate glass, smacking of office desks, is an offense to good taste. One may have it in a summer cottage where the housework should be light, never in a dignified dining room, such as the refectory fits.

Following Precedent

Remember that the refectory table was a bare table in its original environment, and that such enrichments as have been given it in the course of time were made solely to add to its greater dignity. With this in mind you cannot go very far wrong in the selection of the other furniture in the room and in the treatment of the table itself. With few other types of furniture will a violation of historical associations be more disastrous than here. The refectory table possesses a distinct personality, to be guarded as jealously as that of an old and valued friend.

With rough walls, tiled floors and wrought iron accessories the refectory table is in perfect accord

The Italian feeling is perfectly preserved in this dining room with its long table and leather upholstered chairs

"Forest Hall" stands in a grove of towering firs, the replica of an old Alabama mansion transplanted to the northwest. From the windows one commands a view of the mighty Columbia River, two hundred feet below. The house is clapboard with green blinds

The entrance opens on a spacious living room. At one end is a white stone fireplace in the Adam style. Wide French doors give access to the other rooms and to a bricked court. This court balances the service entrance at the opposite end

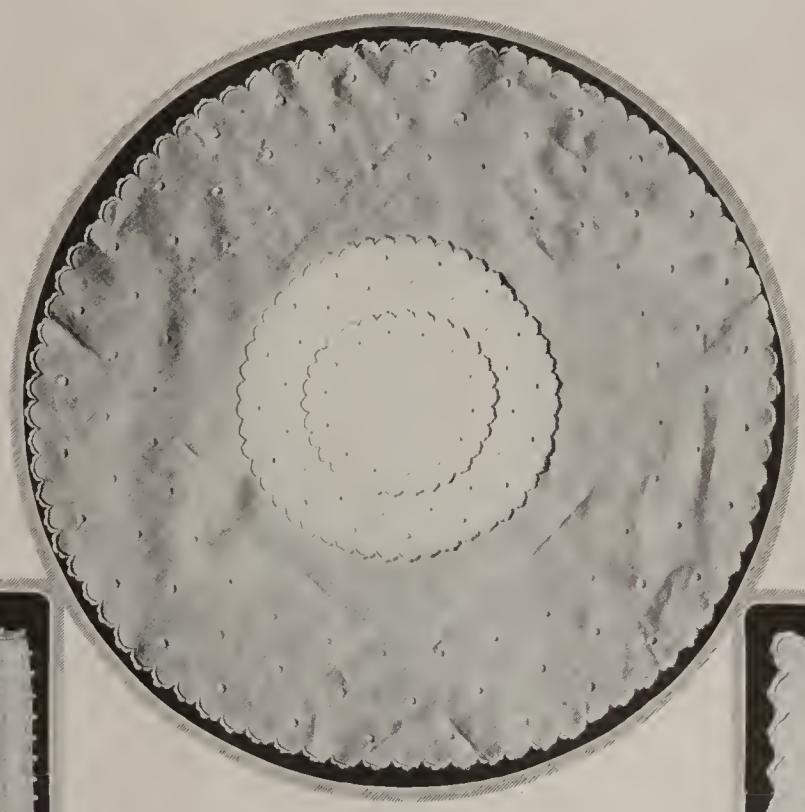
The bricked court is surrounded by an ornate, delicate lattice with pergola roof beams. It is built around a huge fir whose branches shade the spot. This addition gives color to the severely Colonial lines of the rest of the house

THE RESIDENCE OF STANFIELD N. ARNOLD, Esq.

BRIDAL VEIL, OREGON

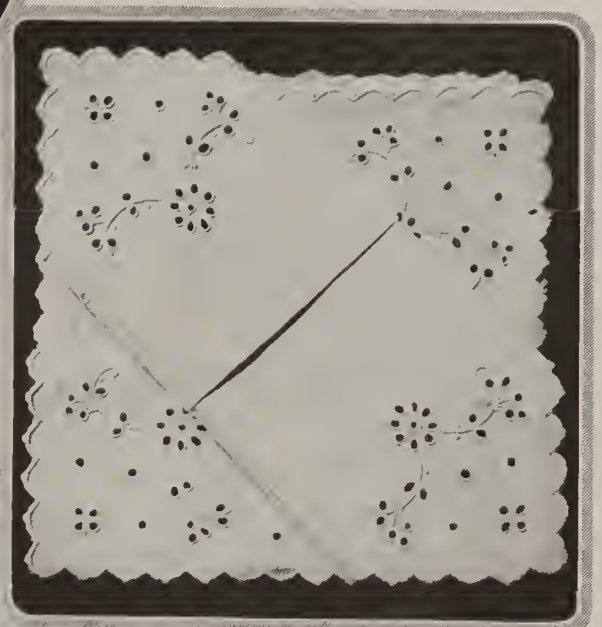
A PAGE *of* UP-TO-THE-MINUTE LINENS

Whose various examples our Shopping Service (19 West 44th Street, New York) will be glad to purchase for you. Or if you prefer, we will send you the names of the shops where you may purchase them yourself



A fine linen luncheon set, white embroidered, consists of 24″ centerpiece, a dozen 6″ glass doilies, and a dozen 11″ plate doilies. $15

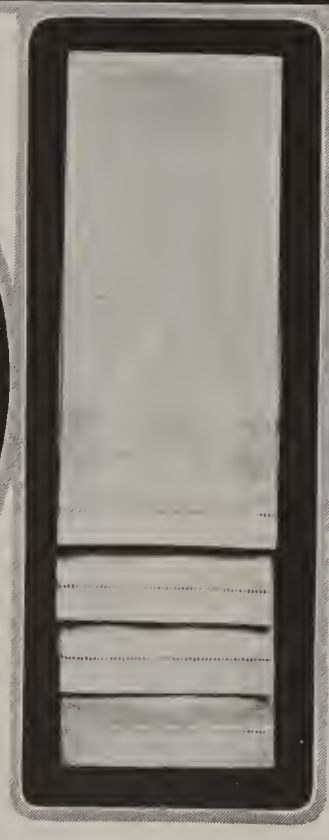
Scalloped-edged all linen huckaback towels with stripe or damask border, 22″ x 40″, are $15 *a dozen. The embroidered, hemstitched huckaback guest towel, 15″ x 24″, costs 75 cents; 18″ x 36″,* $1.25



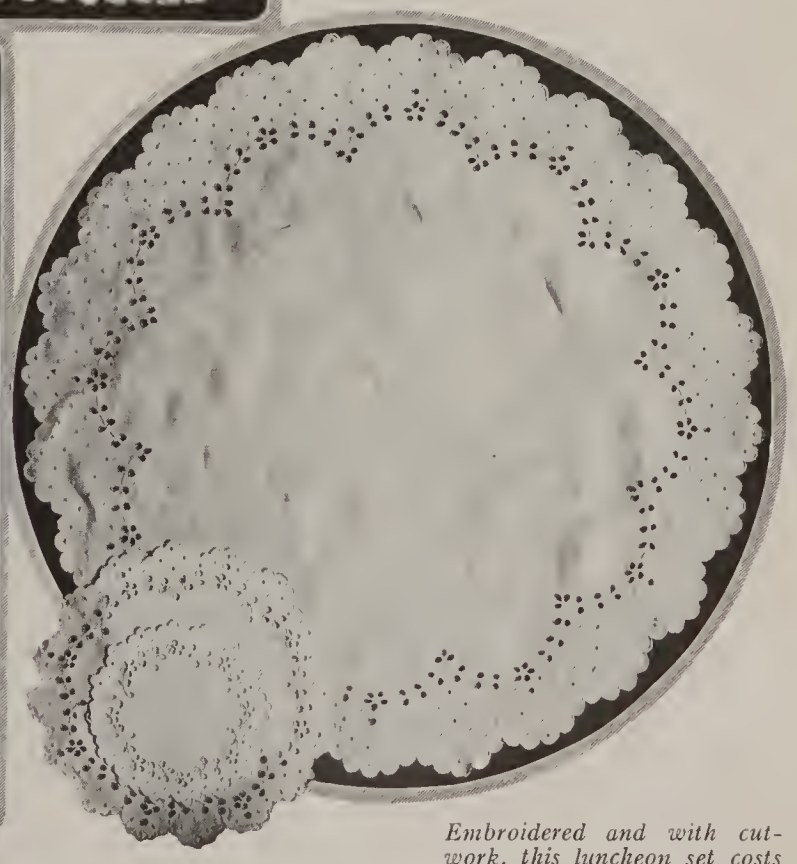
They are of natural color Italian linen, these square plate and glass doilies and centerpieces, with embroidery in white and drawn work. Set of twenty-five, $35

Of especially good value at $7.50 *a dozen are the Madeira embroidered tea napkins shown above. They are of a type which may also be used for luncheon*

For luncheon, a dozen 10″ *plate doilies, a* 24″ *centerpiece and a dozen* 6″ *glass doilies, all in fine linen with hand-drawn work.* $65 *complete*



The 14″ x 20″ *Irish linen guest towels are hemstitched and are to be had at* $6.50 *a dozen*



Embroidered and with cut-work, this luncheon set costs $22. *It has* 10″ *plate doilies,* 6″ *glass doilies (a dozen each) and* 24″ *centerpiece*

FALL PLANTING TABLE

The questions of what, where and how to fall plant puzzle many home gardeners. Here they are answered briefly and without unessential verbiage. Let the following table be the basis of your flower and shrub planting this fall

	Name	Blooms	Height	Colors	Remarks
			Feet		
Hardy Perennials	Aquilegia	May—June	3 — 4	Yellow, red	Aquilegia. Graceful and airy, especially valuable in the mixed border.
	Aconitum	June—Sept.	3 — 5	Blue	Aconitum. One of the best for shady and semi-shady positions.
	Anchusa	May—June	3 — 5	Blues	Anchusa. The new varieties are great improvements. Give full sun.
	Anemones	Sept.—Oct.	1 — 2	White, rose	Anemones. Beautiful flowers, lasting uutil hard frost. Good for cutting.
	Carex (Sedge)	May—June	1 — 2½	Foliage	Carex (Sedge). Good for marshy places or wet spots.
	Chrysanthemums	Sept.—Nov.	2 — 4	White, maroon, yellow	Chrysanthemums. Most important of the late fall flowers.
	Dicentra	May—June	2 — 3	Pink	Dicentra. Old favorite, thriving in either shade or sun.
	Dictamnus	May—July	2 — 3	Pink, white	Dictamnus. Showy for the mixed border; give rich soil and sun.
	Delphinium	June—Sept.	3 — 6	Blue	Delphinium. Indispensable for background in the mixed border.
	Ferns	May—Oct.	1 — 4	Foliage	Ferns. Good for shady positions, especially massed around the house.
	Foxgloves	June—July	4 — 5	White, purple, lilac	Foxglove. For backgrounds in the mixed border. Dominate whole garden.
	Hardy grasses	May—Oct.	2 — 5	Foliage	Hardy grasses. Should be used freely both by themselves and in mixed border.
	Hardy pinks	May—June	1	Crimson, white	Hardy pinks. Old favorite. Among the easiest to grow of border plants.
	Hibiscus	July—Aug.	5 — 8	Pink, white	Hibiscus. Full sun, but prefer moist soil. Robust growth with immense flowers.
	Helianthus	July—Sept.	5 — 6	Orange, yellow	Helianthus. Desirable for shrubbery planting and in clumps. Newer varieties.
	Iris	May—July	2 — 3	Blue, lavender, yellow	Iris. Select varieties for succession of bloom and character of soil.
	Peonies	June	2 — 4	Red, white	Peonies. Strong soil and sun or partial shade. Cover crown 2″ deep.
	Perrenial poppies	June—Sept.	1 — 3½	Red, white	Perennial poppies. "Iceland" bloom all season; "Oriental" in May and June.
	Primroses	April—May	½— 1	White, yellow	Primroses. Good for half shady position and rockeries. Rich soil.
	Phlox	June—Aug.	2 — 3	Pink, red, white	Phlox. Select for succession of bloom; replant every three or four years.
	Rudbeckia	July—Aug.	4 — 6	Yellow, orange	Rudbeckia. Hardy, robust; spreads by itself; excellent for screening.
	Saxifraga	April—June	½— 3	Pink, white	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery.
	Shasta daisy	July—Sept.	1½	White	Shasta daisy. The popular original has been improved in later varieties.
	Spirea	May—June	3 — 5	White, pink	Spirea. Prefers semi-shade and moist soil; good for borders; permanent.
	Stokesia	July—Aug.	1½— 2	Blue, white	Stokesia. Good for masses and beds in sunny positions; very hardy.
	Sweet William	June—Sept.	1½	Pink, white	Sweet William. Extremely hardy and permanent; fine for cutting.
	Salvia	June—Oct.	3 — 6	Blue, red	Salvia. Prefer moist and semi-shaded positions; several new varieties.
	Trillium	May—June	1½	Red, white	Trillium. Good for moist, shady positions in the hardy border.
	Veronica	June—Aug.	1½— 4	Blue, white	Veronica. Long spikes of flowers; extremely effective in mixed border.
	Vinca	April—Nov.	½— 1	Foliage	Vinca. Good as ground cover in shady position and under shrubs.
	Violets	April—May	½— 1	Blue, white	Violets. A generous number should be included in every mixed border.
Shrubs	Berberis	April—Nov.	2 — 3	Foliage	Berberis. Best general plant for informal hedges; color in autumn.
	Deutzia	May—July	6 — 8	Pink, white	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.
	Lilac (Syringa)	May—June	15 —20	White, lilac	Lilac. Tall hedges, screens, and individual specimens.
	Hydrangea	June—Sept.	10 —15	White, pink	Hydrangea. Lawn specimens, hedge terminals, screening hedges.
	Forsythia	April—May	8 —10	Yellow	Forsythia. Single specimens and in mixed border. Best early shrub.
	Japanese maples	May—Oct.	10 —15	Colored foliage	Japanese maples. Invaluable alone on the large or small lawn.
	Rhus	July	15 —20	Foliage	Rhus. Unique and effective. Good background shrub.
	Spirea	May—June	15	White, pink	Spirea. Invaluable in the mixed border; also isolated. Many varieties.
	Althea	Aug.—Oct.	15 —20	White, red	Althea. Tall hedges and single specimens. Very hardy.
	Viburnum	May—June	12 —15	White	Viburnum. Hardy and effective. Flowers followed by white or scarlet berries.
	Weigela	June—Aug.	8 —12	Pink, white	Weigela. Extremely pretty and free-flowering. Graceful single specimens.
		Plant—Inches Apart	Deep		
Bulbs	Tulips	4— 8	4— 6	Pink, purple, white	Tulips. Most effective in long borders and in front of shrubs.
	Narcissus	6—12	5— 7	White, yellow	Narcissus. *N. poeticus* and *N. P. ornatus* good for naturalizing.
	Jonquils	6— 8	4— 6	Yellow	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths	6—10	5— 7	Blue, white, pink	Hyacinths. Best for formal and design bedding. Mass in variety.
	Lilies	12—24	6—10	White, red, yellow	Lilies. Plant soon as received. Succession of bloom throughout summer.
	Snowdrops	2— 4	3— 4	White	Snowdrops. Earliest flowering; naturalize in open woods or in rockery.
	Scillas	2— 4	2— 4	Blue, white	Scillas. Under trees or on shady lawn; will stand close mowing.
	Crocus	2— 4	3— 4	Blue, white, yellow	Crocus. Brightest of the early spring blooming bulbs. Naturalize.
	Spanish Iris	6—12	3— 4	Blue, purple	Spanish Iris. Prefer a light, friable soil; good for the mixed border.
	Grape Hyacinth	2— 3	3	Blue, white	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups.
	Anemones	4— 6	3	Blue, white, scarlet	Anemones. Prefer well-draimed, sheltered position; good for rockery.
	Allium	6	2— 4	Yellow, blue	Allium. Naturalize where grass does not have to be cut and in borders.
	Chionodoxa	3— 6	2— 4	Blue	Chionodoxa. Prettiest of the early blue spring flowers; naturalize in grass.

FALL PLANTING INSTRUCTIONS

For the details of fall planting, turn to pages 25, 28, 29, 30.

Be sure that the plants are in a healthy condition. Plants set out in the fall in a dormant or semi-dormant state do not give evidence of infestation. Buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of sand or clay. Thorough drainage is essential. Heavy soils will be benefited by an addition of course sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils; it should be used with discretion.

The amount of soil preparation will depend on the quality of the soil and the culture it has received a year or two previous. Add rotted manure and ground bone where plant food is necessary.

Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface. Firm in soil about roots. Tag all plants.

After soil is well frozen, apply winter mulch. This protects plants from weight of snow and prevents premature root growth. Use fine, dry manure, marsh hay, dry stable litter or leaves. A depth of 3″ to 5″ is sufficient.

Of the larger fruits, apples and pears may be set out now, but cherries, peaches and plums should be left until spring. Of the small fruits, raspberries, blackberries, gooseberries and currants may be set out to advantage this fall.

THE WAR GARDEN DEPARTMENT

Unquestionably success breeds success, but the splendid news from overseas is no excuse for any slackening of our efforts on this side of the water. Our war gardens are and will continue to be extremely important, so if there is anything in yours which is not doing well our Information Service would be only too glad to help you.

ROBERT STELL

NOW is the day of the final fruits of our war garden labors. The battle of the weeds, which has been in progress since early spring, is all but won. With clear consciences we may turn to the harvesting of our long-season crops.

On another page of this issue appears a series of photographs illustrating the methods employed in storing various vegetables for use during the fall and winter months. To amplify them a few lines of further instructions will not be amiss.

Vine Crops and Others

The squashes, pumpkins and whatever melons and cucumbers remain should be harvested before there is danger of the first killing frost. The first two keep best when cleanly cut with about 1″ of vine left on either side of the stem on which the fruit grows. The cucumbers and melons, on the other hand, do not need these bits of vine, the severing cut being made where the stem joins the vine.

Careful handling of all four crops is essential. If the fruit is even very slightly bruised decay is apt to set in after the crop is stored away, the trouble sometimes spreading rapidly from the part originally affected to other sound fruits nearby. It is advisable, also, to brush off any soil which may adhere to the under sides and retain harmful moisture. If the fruit is laid away bottom side up it will keep better.

A temperature of not more than 40° is the best for the storage room, and, of course, the air should be dry. The pumpkins and squashes need no packing material, but it is a good plan to store the cucumbers and melons in straw.

Too few gardeners realize how much the fresh vegetable season may be prolonged at the cost of a little work and forethought. Sweet corn, for example, if cut before frost and shocked like field corn, will yield good ears for a considerable time. Egg-plants, handled the same way as melons, are well worth storing, while both green and ripening tomatoes will well repay the slight trouble involved in treating them as shown on page 24. Okra is still another crop with post-season possibilities. The plants should be cut and the pods allowed to dry on them, for subsequent soups or flavorings.

The home storage of fruits is perhaps too well known to call for detailed explanation here. One word of advice, though—never put away a single one which is not perfectly sound. Bruises, worminess, decayed spots of any sort, bring in their wake all manner of destructive contamination.

Probably the majority of crops stored indoors will be placed in cellars. If this sort of place is utilized, see that the section where the vegetables and fruits are kept is shut off by a tight partition from the rest of the room. Though the aim should be to keep the temperature as close to 35° as possible, ventilation should not be forgotten. Keep the windows or other openings closed during warm days and open on cool nights, but do not take any chances of freezing after the really cold weather arrives.

Planting aud Mopping Up

Without attempting a detailed discussion of the case, it may be said in a general way that fruit trees and bushes, with the exception of cherries, plums, peaches and apricots, are all adapted to fall planting. The successive steps in setting out a small tree are shown in the accompanying photographs. Good stock is so inexpensive and reliable, and its returns will pay such good dividends on the investment, that I can hardly urge too strongly the desirability of a few trees or bushes if you have space available for them. By doing the planting this fall, and doing it right, you will have them all ready to resume their growth with the first spring stirrings of plant activity.

Mopping up the garden is as essential to a complete and thorough-going campaign as it is on the battlefields of Northern France. Toward the end of the month look the situation over and decide what needs to be done to make everything shipshape for the winter. Clean the old vines from the bean poles and put the latter away in some dry shed where they will keep until next year. Clean up the perennial borders, take down the tomato trellis or stakes, give the edgings a final trimming, and see that all the tools which will not be needed again are put in order, oiled and properly put away. Thoroughness may not be next to godliness in gardening, but it is not far behind.

If any of the roots are broken or bruised they should be cut off clean before planting

To balance the check to root activity caused by transplanting, prune the top

Firming the soil solidly about the roots is essential to the young tree's full success

Watering, too, is necessary. A thorough soaking should be given after planting

A stake driven down close to the trunk furnishes a good support to tie to

The use of cornstalks as a winter protection for trunk and roots is often advisable

October — THE GARDENER'S CALENDAR — Tenth Month

Winter squash, when ripe, should be stored in a dry, well ventilated room

When putting away tomatoes, see that they are not piled up on each other

For the autumn clean-up in the garden a machete is a useful implement

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in garden operations.		1. This is the time to think of winter hotbeds for carrying over all kinds of hardy vegetables. If they are given proper protection, these frames can also be made active producers of food crops, as explained in the last House & Garden.	2. Barrels, boxes, tar paper and other protecting materials should be placed near the egg-plants and peppers so that the plants can be readily protected in case of frost. Prevention is better than cure, as freezing will be fatal.	3. Crops of beans that are maturing should be protected. Have a wire or thin strip of wood supported slightly above the row, and cover this with old burlap or building paper as a protection when frost is expected.	4. Sweet potatoes should now be ready for digging. This work should be done in the morning and the crop allowed to lie exposed to the sun all day. After this, store them in a warm place which, like all storage rooms must be dry and even temperature	5. After the vines are touched with frost all fruit should be gathered from the tomatoes and graded according to the ripening period. Wrapped in paper and stored in boxes in the cellar, they will be good for late fall and winter use.
6. If the raspberry and other cane fruits have not been attended to they should be tied up and the superfluous wood removed. It is well to remember, too, that the heavy canes should be somewhat reduced before winter.	7. Pumpkins and squash should be gathered and stored for winter. They may be placed in a box or barrel alongside a furnace or beside the chimney in the attic—they will decay if they are stored in a damp or cool place.	8. The planting of deciduous trees and shrubs should be completed at the earliest moment possible. When setting, use water freely to settle the earth around the roots and to carry them through the winter with the least danger.	9. This is the proper time to plant bulbs. Some types of these wonderful flowering plants can be found which are suitable for every purpose, so that there is no excuse for a dull and colorless springtime. See pages 28, 29, and 30.	10. What about some vegetables in the greenhouse or hotbed. Beans, cauliflower, lettuce, beets, carrots, radishes, etc., may all be sown now. Sowings made about three weeks apart assure a continuous supply in cold weather.	11. Semi-hardy or tender plants such as bay trees, hydrangeas, acubias, etc., that are used for decorative effects around the grounds should now be stored in a frost-proof cellar to carry them through the winter.	12. A few old sheets or pieces of burlap over the tops of your tender flowers will save them from early frosts. Dahlias, salvias, petunias, cannas, etc., are all subject to mild freezing, but may be saved by light protection such as this.
13. All fruit should be picked. Choice apples and pears keep best when wrapped separately in soft paper and stored in boxes in a cool, dry cellar. This work should never be attempted during wet spells. Have the fruit dry.	14. Fruit houses that have finished their crops should be thoroughly cleaned by scraping the canes and repainting the woodwork. If the canes are covered with burlap a mild freezing will benefit them somewhat.	15. Herbs such as thyme, sweet Marjoram, sage, parsley, etc., should be cut and tied in small bundles and suspended from the ceiling in a dry room. They can also be placed in bags to dry, if you prefer, though the other is simpler	16. Celery should now be hilled. Frost improves celery, but if it penetrates to the young, tender shoots in the center of the heads it is apt to cause them to rot. Tying the shoots together is also helpful to this end.	17. The tops should be cut from the asparagus bed and burned. All weeds should be removed at this time and a winter mulch of good manure applied. If this is done regularly the asparagus bed won't run down for years.	18. All tender bulbous plants such as cannas, gladioli, caladiums, etc., should be lifted and stored for the winter. A dry, cool storage is desirable. Placing the bulbs in sand will prevent them from shriveling, by excluding the air.	19. Geraniums that are to be carried over the winter should be lifted carefully and stored in boxes of moist sand. They may also be potted up for use in the house during the cold months to come. This work should be done at once.
20. The tops of the perennials should now be cut down and burned. A scythe is one of the best tools for this purpose. Afterward the ground should be cleaned and well mulched with good manure to prevent destructive freezing and thawing.	21. Dahlia bulbs should be lifted and stored for winter. Care should be exercised to preserve the names of varieties by proper labels, attached now. Pack the bulbs in boxes of sand and place in sand and place them in the regular root cellar.	22. The strawberry bed should be well cleaned and have a mulch of rotted manure applied. Some leave this mulch on until after fruiting time the following season, and then turn it under. Others prefer to remove it in the spring.	23. Do not neglect to lime your garden this fall. Lime releases the natural food content of the soil, besides remedying any super-acidity which may exist. It is also a mild fertilizer and insecticide. It is easily spread by hand.	24. All hardy root crops such as Jerusalem artichoke, parsnips, carrots, beets, etc. should be gathered and stored in trenches in the garden. A good plan is to use boards to separate the different sorts, setting them firmly to prevent crushing.	25. Root crops can also be stored in boxes of sand in the cellar. In this way they will be more readily accessible when wanted, but they do not retain their freshness as well as when they are stored outside in a trench or root house.	26. All water pipes should be shut off and drained before severe freezing. Urns and other plant receptacles should be overturned so they will not hold water, and all marble work should be covered with sheltering boards.
27. This is a good time to prune the deciduous trees and shrubs that are used merely for foliage effects. Flowering shrubs, however, should not be touched at this time, lest their spring blooming be interfered with.	28. All hardy fruits such as apples and pears, and particularly grapes, should be pruned at this time. This relieves the pressure during spring, when there are numerous other tasks to be attended to in a limited time.	29. All new plantings, whether of shrubs, trees, bulbs or perennials, should be thoroughly mulched with well rotted manure to assist them through the winter. This reduces the freezing and thawing to the minimum.	30. Blackberries, raspberries and other shallow rooted fruiting plants should be protected by a heavy winter mulch. Most of the complaints of winter killing can be overcome if this is attended to in time. Apply the mulch before freezing.	31. Perennial borders that have run down to the point where they cease to produce satisfactory results should be dug again, using plenty of manure and coarse crushed bone, and dividing the extra large clumps when possible.		

What visionary tints the year puts on,
When falling leaves falter through motionless air
Or numbly cling and shiver to be gone!
How shimmer the low flats and pastures bare,
As with her nectar Hebe Autumn fills
The bowl between me and those distant hills,
And smiles and shakes abroad her misty, tremulous hair!
—Lowell

THERE'S a feller here in our village who's the most all-fired unsuccessful fisherman I ever see. He's got all kinds of tackle, but he's the One Original Jonah when it comes to bringin' back the bacon. Why, he went fishin' down to the ocean a while ago, an' never got a nibble. Finally they let him cast into a big pen where they was hundreds of fish cooped up waitin' to be shipped to market, an' I'll be ding-swizzled if he hooked a blame one even there. He cast an' cast an' cast, but 'twasn't no use. Trouble was, his bait was wrong—he ought to have put more of his heart on the hook, 'long with the worms. Sure, I'm serious about that—an' the same principle applies to lots of other things, includin' gardenin'. You can say what you like—a gardener's got to mix his soul into the ground along with the lime an' bone meal, if he's to get really top-notch results. 'Tisn't just a question of luck, or even of knowledge. A good chunk of heart, whether for bait or fertilizer, is doggoned necessary.

OLD DOC LEMMON.

Tubbed ornamental plants such as hydrangeas should now be placed indoors

Brussels sprouts, well grown, are among the most satisfactory of crops

Now is the time to take up the dahlia roots, label and store them

Do not forget to cut down the old asparagus tops and clean up the bed

Frost protection by means of cloths, newspapers, etc., is a necessity this month. Have these materials ready for emergency use any evening

The fall planting season is here in earnest, affecting shrubs, trees and bulbs. The details are explained on the other pages of this issue

The less formal small bulbs like crocus and squills may be naturalized

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New York Galleries

Grand Rapids Furniture Company
INCORPORATED

34-36 West 32nd Street
New York City

A bit of early 18th Century Italian iron work used to grace a modern garage gateway. It really makes the whole composition. Charles Welling, architect

Smithcraft as an Ally to Architecture

(*Continued from page 21*)

should not lead us into the silly and amateurish affectation of demanding a multiplicity of hammer marks all over the surface till the iron looks as though it had had small-pox.

However fascinating the technical side of iron working may be, we must more directly heed the large relation of decorative smithing to architecture and its applicability as an architectural embellishment to enrich the buildings that are being erected to-day and shall be erected to-morrow and all the days following.

Decorative smithing has its own traditions, its own types of design peculiar to certain periods and corresponding to contemporary architectural expression. There was just as much development, just as much progressive change of style in ironwork, as in the making of furniture or in the evolution of architecture or of any other art, and all its changing aspects were affected by influences just as subtle and gradual in their working as were the agencies that determined the varied growths and manifestations of other arts and industries.

To cite only a few instances of the part decorative smithing played in the past, we might mention the strap hinges with diverging, foliated scrolls and the elaborate strap-work, or "cramps," emanating from them and used to enforce and enrich medieval oaken doors. Keyplates, locks, knockers and door pulls, too, afforded the smiths a chance to display their decorative skill and originality.

Foreign Iron Works

Of the Italian decorative ironwork, the most familiar examples to the majority of people are the balconies, lanterns, lamp brackets and torch holders that grace the exteriors of old buildings in North Italian cities.

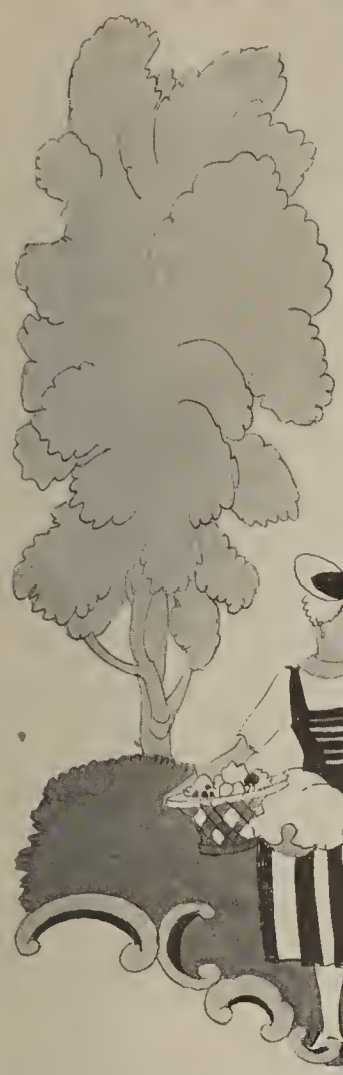
In France the iron gates and railings of the Louis XIV period are enough to impress the most heedless with the tremendous decorative value of this sort of metal work.

In England, from the time of William and Mary onward, to say nothing of antecedent work, the smiths produced the most graceful creations from which it is impossible for anyone, blessed with eyes to see or taste to appreciate, to withhold admiration. The popularity of this type of adornment was phenomenal and it was put to every conceivable use. Following the example set by Hampton Court, every important seat or mansion became adorned with magnificent forecourt and garden gates, screens and

(*Continued on page 52*)

Wrought iron window grill, showing adaptation of Italian inspiration to modern needs. Mellor & Meigs, architects

Thibaut WALL PAPERS



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SCALES ❖ HOUSEHOLD UTILITIES

Detail of original wrought iron balcony over door of Congress Hall, Philadelphia

Smithcraft as an Ally to Architecture

(*Continued from page* 50)

balustrades, gaily painted in blue and green and gilded, and rivalling the glories then being made on the Continent.

There are certain architectural types, now in high favor among us, with which it is eminently appropriate, both from artistic considerations and upon grounds of traditional fitness. All the Georgian houses that have been built, or are now a-building throughout the length and breadth of the land, invite its use in a hundred ways. Buildings of Italian Renaissance type—mark how this type is exerting a constantly increasing influence on our domestic design!—or houses of modern French and Italian affinities, afford numerous opportunities for its effective employment. Even stately structures of Classic design now and then make a place for it.

Domestic Styles

Then, again, other domestic styles positively demand it and suffer in appearance if it is withheld. Many of the modern concrete houses, especially those approximating the Spanish Mission type, require the relief of a bit of exterior wrought ironwork here or there to mitigate their severity. Indeed, without some such touch of grace, they are undeniably bald and naked looking. And yet, it takes very little ironwork to change the whole aspect and impart an air of finish and refinement to an exterior that before was austere and harsh.

Roughcast and stuccoed houses of other types, whether of Colonial or of Georgian provenance, are often better for a saving touch of ironwork. The ordinary concrete or stuccoed house is apt to present awkward problems because of its monotony of texture and the difficulty of providing sufficient play of light and shadow by means of moldings and string courses. The gray or white walls of such houses, however, make an excellent foil for ironwork and none of its decorative value is lost. A balcony or a railing, under such conditions, assumes great ornamental importance and that importance is not diminished by simplicity of design. In and about gardens, too, there is ample and diverse field for the effective use of wrought iron.

Modern Application

The mere mention of what has been done in the past, in various countries, with smithcraft as an ally to architecture is enough to set the mind working in the direction of present application. It is scarcely necessary to rehearse the various objects that can appropriately be made of iron further than to suggest the suitability of handrails for doorsteps, cellar and other window gratings, window and door grilles, area railings, garden gates and screens, fences, balconies, balustrades, marquise frames, wall anchors, well covers, foot-scrapers and weather vanes.

When not painted, wrought iron may be either dull black or burnished and may be kept so without difficulty. The black finish, compounded of oils and several other ingredients, is applied in a thin coat and baked on the metal upon the forge. It is permanent and will withstand the weather. One of the best features about this finish is that it is so thin that it does not obscure the complexion of the metal.

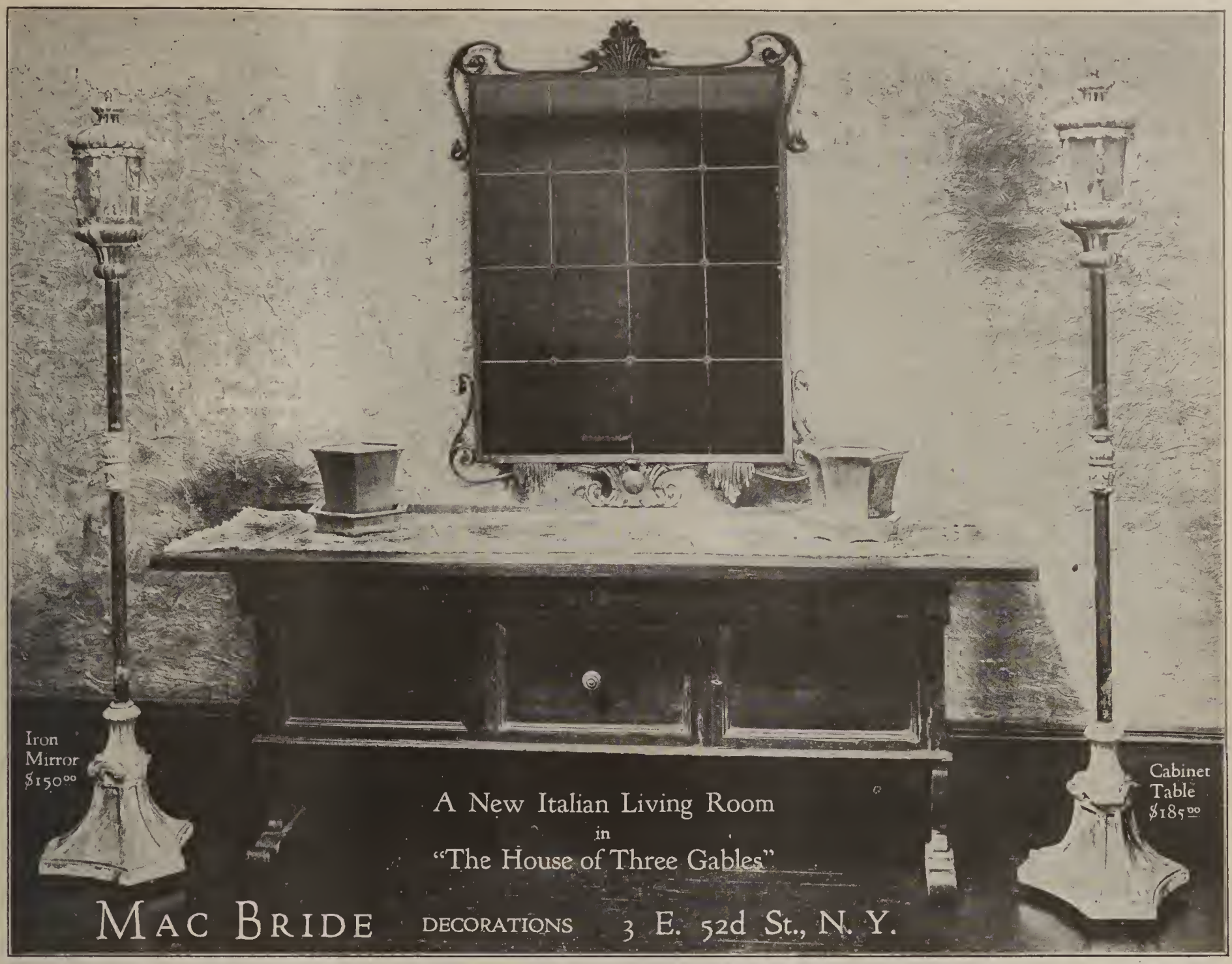
When used for door and window grilles or for other door accompaniments, wrought iron may be burnished on a buffer and kept in its bright condition, resembling the surface of old silver, by the occasional application of a thin coat of fluid prepared for the purpose. It is not to be expected that any polished metal surface constantly exposed to outdoor influences should retain its brilliancy without some attention now and then. Brass signs and shingles are polished with great care and surely the beauty of wrought ironwork claims at least a share of attention every month or two. If ordinary metal polish is used, the application will need be more frequent.

Polychrome and Gilding

While common usage has accustomed us to painting iron black, there is ample precedent both in England and on the Continent for using colors, either singly or in combination, and often with the further embellishment of gilding. It frequently happens that the use of some one suitable color or of polychrome treatment will greatly enhance the effectiveness of the design. The employment of gilding suggests also the employment of other metals, especially brass, in conjunction with iron. The

(*Continued on page* 54)

Part of the wrought iron balcony, showing iron ship in full sail; from a warehouse in Philadelphia owned by Stephen Girard and built in 1796



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OBJECTS OF ART
ENGLISH PERIOD FURNITURE
OLD ENGLISH INTERIORS
TAPESTRIES

LONDON—27-29 Brook Street W.

Smithcraft as an Ally to Architecture

(*Continued from page* 52)

polished brass knobs on the newels of old-fashioned iron step rails urge, in a modest way, the propriety of this practice. These are things to think about.

In conclusion, let us note several practical hints regarding the exterior architectural use of smithcraft. Study well, before doing anything definite, all the needs, conditions and opportunities offered. Then use only a little of it, as boldly and effectively as you can, and thus ensure that the interest shall be concentrated at one or two points—a balcony, an area railing, a step rail or the like. If the character of the architecture permits it, considerable richness of design may thus enter into the composition. A little well designed and well placed architectural ironwork will go a long way; too much will only cloy and spoil all the effect. It is a grave mistake to use it too lavishly and break up the focus of interest, just as it would be hugely bad taste for a woman to bedeck herself promiscuously with jewelry.

Don't choose designs calling for minute, finical or involved workmanship, such as punch work, engraving or fretting; these are all well enough for indoor work, where they will be seen from near by, but not for outdoors. Remember that the outdoor things will usually be seen from some distance. Pick out, therefore, clearly defined, simple, straightforward, bold designs that will carry, and, above all, keep the character of the ironwork consistent with the architectural type of the structure it is to adorn.

Last of all, when picking a place to set your bit of decorative smithcraft, choose a spot where the background will be a good foil and make the design sing.

The Making and Seeking of Old Worcester

(*Continued from page* 19)

the collection has been intelligently expanded suggests one of the reasons why old Worcester has come to be so rare.

After Dr. Wall

In 1783 the Dr. Wall influence gave way when the London agent, John Flight, became sole proprietor, although Dr. Wall's death occurred in 1776. In 1793 the firm became Flight and Barr. Another change occurred in 1807 when the firm name read Barr, Flight and Barr, and from 1813 to 1840 it was rearranged to Flight, Barr and Barr.

Now a Robert Chamberlain and his brother, Humphrey, started a Worcester manufactory which ran from 1786 to 1840 as an independent firm. In the latter year, Chamberlain & Co.'s works absorbed the old works. By 1847, the old works had, to all practical purposes, ceased. Mr. Kerr entered the business three years later and 1852 found Worcester manufactured under Kerr & Binns. Their works were taken over by the Royal Worcester Porcelain Company.

Finally, one Thomas Grainger, who had been in the Chamberlain employ, withdrew and entered the porcelain manufacture for himself in 1801, and this Grainger company continued till 1889 when it was consolidated with the Royal Porcelain Works, Worcester.

All this would be as uninteresting as a recital of the "Begats" were it not for the fact that Worcester, for the collector's purposes, is that manufactured by Dr. Wall, by the Flights, by the Barrs, by the Chamberlains, by the Graingers and by the Kerrs. It will thus be seen that the field of old Worcester is a varied one, and sometimes the problem a piece may present will seem confusing. However, it need not be when one goes seriously into the study of the different periods of this fascinating ware. I suppose more has been written on the subject of old Worcester than on any other one of the keramic products of Great Britain. Of course, it is not the purpose here to more than outline the subject, that the lover of old china may be inspired perhaps to delve further into it in more voluminous sources.

Worcester Marks

Much of the early Worcester found its way to America; much undoubtedly remains undiscovered in family cupboards. To one who has not given particular study to this porcelain the mention of Worcester is apt to suggest the Royal Worcester of the present day, an exquisite and very beautiful porcelain, it is true, but the earlier wares are not to be thought to resemble it and the marks on both have little in common. Indeed, the marks on old Worcester are myriad. The collector cannot do better in this connection than to supply himself with a copy of the last edition (1914) of "Handbook of Marks on Pottery and Porcelain" by William Chaffers, published in this country by Charles Scribner's Sons. Here are 107 different marks of the Dr. Wall period, 1751-1783, alone. Of the Barr period, 1783-1840, Chaffers gives twelve marks, of Graingers, five marks, of miscellaneous early marks, seven, and of the modern period, 1852—to the present, five marks. These 140 marks will probably come to be augmented by others, although Binns, Chaffers and R. L. Hobson (in "Worcester Porcelain", published in 1910), have gone very thoroughly and extensively into their investigation. The script "W" was the earliest mark, and after this many sorts of crosses, crescents, swords, imitation Chinese characters, and what not. Let the collector also remember that some pieces of Worcester are unmarked. Yoxall tells us, for instance, that real Worcester transfer printed ware is seldom found with marks. Apropos of this transfer printed ware, at about the close of the Wall period, 1757, a Battersea engraver, George Hancock, went to Worcester to instruct the potters there in his methods of transfer printing, with results that still delight the eye of the discriminating. As numerous forgeries of such pieces exist, let the collector proceed with caution. However, he need not be baffled when once he knows that the forgeries are *hard paste* porcelain. Moreover the print-decoration of the forgeries has not the fine, clear, clean-cut continuous lines that are found on the genuine Worcester transfer-printed pieces from the hand of George Hancock and his immediate followers. There are, too, earthenware imitations of the blue-and-white Worcester which closely resemble pieces of the Dr. Wall period. But, of course, the collector will have no difficulty in distinguishing between pottery and porcelain, and Worcester is, of course, always porcelain.

(*Continued on page* 56)

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The Making and Seeking of Old Worcester

(*Continued from page* 54)

The blue and white pieces of the Dr. Wall period were soon followed by those brilliantly decorated in the "Japan taste". Such decoration was very popular in the tea-sets. Much gilding, too, found favor with the blues. The forms were unlimited, many pieces of the ware, such as "cake baskets" being pierced. Worcester potters left the making of figurines to others. It must not be forgotten that Worcester came to be so much in demand that the manufactory placed on the market innumerable pieces of undecorated ware, sold to those who wished to try a hand at its decoration on their own account.

The Dr. Wall period pieces are collector's pieces paramount. After 1783 the Flight paste was not so fine as that of the preceding period, nor so good, either, as that of the Chamberlains. Flight continued patterns in the "Japan taste" but his mainstay was in his painted or printed flower patterns.

The Chamberlains attracted the favor of Royalty and of other distinguished patrons. The Prince of Orange ordered a dessert set from them in 1796. Lord Nelson and Lady Hamilton gave an extensive order in 1802 but Lord Nelson's death automatically caused the discontinuance of work on these pieces when only the breakfast set had been completed. In 1811 the Prince Regent patronized the Chamberlain works as did the Princess Charlotte. Although the Chamberlains employed the original recipe of Dr. Wall for the paste body, their wares, by use of materials developed after his time, came to be more translucent and lighter. This paste was called "Regents" body. Pieces of this fabrique all bear the Chamberlain mark, and thus may be distinguished.

Worcester is as celebrated for its old porcelain as it is for its famous sauce, just as Chelsea's renown is divided between her delectable china swains and shepherdesses and her delicious buns. I am not sure but what, even in a materialistic age, one's affections would not be as immediately pleased by the porcelain as by the provender. At any rate, the cupboard may contain both, so I advise one who is disposed either way to follow Charles Lamb's very satisfying visit habit.

And let us not forget, in the pleasure we derive from the contemplation and the possession of the things of yesterday, the efforts of those pioneers in the arts who produced them. Even the learned Dr. Samuel Johnson, we are told, tried his hand at theoretically evolved formulae for porcelain pastes, some of the sad results of which nestle somewhere in the collection of the Victoria and Albert Museum in South Kensington, London. If only Dr. Johnson's dreams had come so true as Dr. Wall's! But, then, we might not have had the dictionary!

Kitchen Arrangement to Save Labor and Steps

(*Continued from page* 32)

The refrigerator, like the range, if electrically wired, may be put in the most convenient place in the kitchen. Otherwise, it should be placed as far away from the range as possible.

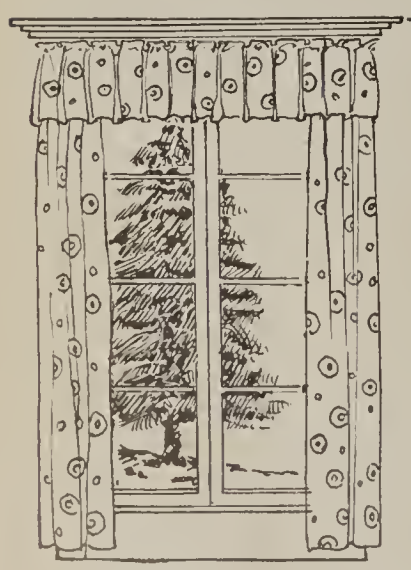
So far, the floor and wall space on three sides of the kitchen has been arranged. The corner next the range might be called the rest corner of the kitchen. Under the high window are to be found the double shelves for cook books and war bulletins from the Food Administration, and beside these the telephone table, equipped with convenient pads for ordering, a complete telephone list of tradesmen and a comfortable chair. Next come the shallow shelves for seldom used articles and reserve supplies of non-perishable foods. The broom closet, a convenient storage place for brooms, brushes, vacuum cleaner, dusters, and the necessary materials used with these implements, is placed next to the outer door.

A combined electric fan and ozonator serves to ventilate, cool and deodorize. In the kitchen used for illustration, it is placed on the shelf arrangement.

When an electric range is not used, it is most advisable to have a fireless cooker. This can be placed conveniently under the drain board of the sink.

The necessary garbage can will be best placed under the sink. The most satisfactory type is that used in most hospitals; pressure of the foot will raise the lid, leaving both hands free.

The electric table, placed in the center of the room, will be found of great assistance. Besides serving as a regular work table, it has a plate-warming compartment, which may also be used for keeping food warm. A cluster attachment accommodates such labor-savers as food-chopper, bread and cake mixer, ice cream freezer, silver cleaner, or any other operation requiring continuous power.



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Is Fall Planting Universally Possible?

(*Continued from page* 25)

to it—and thaw accordingly, and in the thawing process are unable to maintain their moisture content owing to interruption of their perfect contact. For earth shrinks in thawing, remember, and often withdraws itself from contact with bigger things than plant rootlets.

With this general idea of what causes the death of a transplanted plant—that is, the interruption of root activity over so long an interval that the plant actually starves to death—we may proceed to those difficulties that beset vegetation under those specially unfavorable conditions that prevail in certain places. Why is it that fall planting invariably is fatal under certain climatic conditions?

Perhaps the surest general answer, applying to the general question, is summed up in one word "extremes". Unfavorable localities are invariably localities where extremes of one kind or another are found. A modicum of freezing and of winter thawing, of wind and of ice and of snow and all that goes to make up winter, will not hurt fall planted material providing, of course, the material itself is not intolerant of being handled in the fall. Certain things are—but of these later. But extremes of temperature—particularly extremes of variability—are pretty certain to be disastrous; extremes of wind likewise; and extremes of sunlight, or perhaps I should

(*Continued on page* 58)

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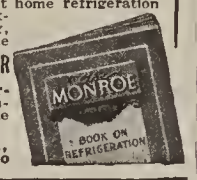

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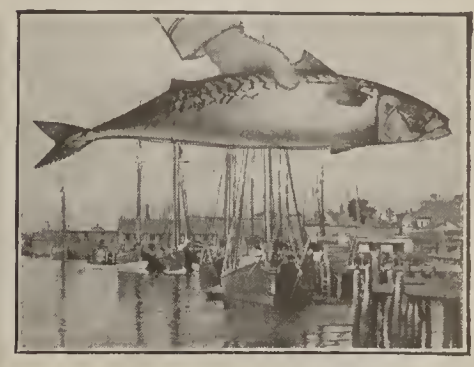

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[HOUSE BEAUTIFUL *for June Page* 21]

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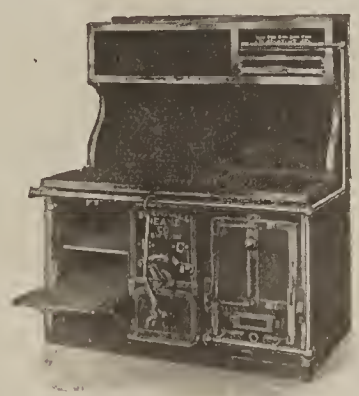


No. 209—Patent French Range, in combination with Gas Range and Broiler.

Bramhall, Deane Company 261-265 West 36th St. NEW YORK CITY

Is Fall Planting Universally Possible?

(*Continued from page* 56)

say extremely warm sunlight, during cold weather. High winds are drying—unless they come from bodies of water—and often cause irreparable injury to the bark even of established specimens. They are almost sure to dry out the bark of fall planted material to a fatal degree. And warm sunlight also injures the bark hopelessly, burning as well as drying it.

HOW shall one decide whether or not to undertake planting operations in the fall? What are the infallible signs that say "go ahead," or "forbear?"

If extremes prevail, we know immediately that fall planting is not generally advisable—that it is in fact an operation increasing in ratio with the intensity of these extremes—but if a locality enjoys generally moderate conditions, it is fairly certain to be favorable to fall planting.

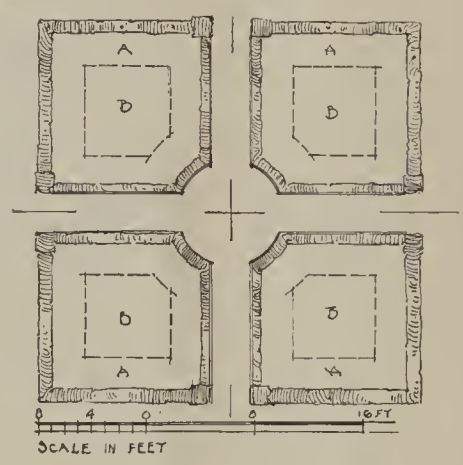
If there is much snow which normally stays on the ground over a long period uninterruptedly, go ahead; but if it is likely to thaw and lie on the surface of the ground as water or ice, abandon the idea. If there is much wind coming either from a cold mountain range or overland so that it lacks moisture, do not plant or transplant in the fall; but if in the direction of the prevailing winter winds there is a body of water which tempers these winds—a body of water on the north that freezes does not always come within this stipulation—it will be safe to go ahead. In addition to these outside conditions, examine the earth and consider whether the soil is heavy and dense or light enough to be called loam; and here again if extremes exist, consider the answer negative if you would be on the safe side.

As to the material which may and may not be transplanted in the fall, there is one general rule which may safely be followed. This is to avoid doing anything with thin barked trees or shrubs such as the beech, birch, cherry, peach, or plum—anything indeed which has a close, smooth, satin textured bark—in the fall; and also the wide leaved evergreens, such as rhododendron, laurel, boxwood and all of that class of material.

Finally, when fall planting is done, bear in mind always that the plant will not actually take hold upon the earth until spring stimulates it into activity; hence the action of the frost during the late winter or in the spring will almost certainly lift it bodily out of the ground owing to its repellent or expansive force, unless precautions are taken to prevent this happening. These precautions consist simply in holding the frost in the earth until the settled weather of late spring brings it forth gradually; and frost is thus held captive by blanketing the earth to a depth of from 10″ to 20″ as soon as it is well frozen, with a blanket of loose leaves or other non-heating compost.

The Fall Bulb Budget and Its Springtime Yield

(*Continued from page* 30)



A PARTERRE OF BULBS

	Price
Scheme 1. Very early, pink and blue.	
A. Hyacinth, Perle Brilliant, light blue tinged lavender	$2.00 doz.
B. Hyacinth, General de Wet, soft pink, white throat	2.00 "
Ground cover of English daisies and forget-me-nots.	
Replace with: A, Dwarf ageratum; B, Giant frilled pink petunias.	
Scheme 2. Red and White.	
A. Early Tulip, Lady Boreel, large pure white	.50 "
B. Joost van Vondel, dark cherry red, striped and flaked white	.35 "
Ground cover of *Arabis alpina*, pure white double variety.	
Replace with: A, Giant white candytuft; B, Salvia.	
Scheme 3. Yellow and blue.	
A and B. Early *Tulip Chrysolora*, golden yellow	.30 "
Ground cover of blue forget-me-not.	
Replace with: A, Dwarf ageratum; B, Pale sulphur calendula.	
Scheme 4. Lavender and yellow.	
A. and B. Darwin Tulip Erguste, dull violet	.60 "
Ground cover of yellow pansies.	
Replace with: A, Lemon snapdragon; B, Heliotrope.	
Scheme 5. Pink and lavender.	
A and B. Darwin Tulip, Madame Krelage, bright lilac rose	.50 "
Ground cover of lavender pansies.	
Replace with: A, Pink snapdragon; B, Heliotrope.	

DEPTHS AND DISTANCES APART FOR PLANTING THE LEADING KINDS OF BULBS

Depth of top below surface		*Minimum distance apart*
2″	*Eranthus* (winter aconite)	2″-3″
2″	*Lilium candidum*	12″
3″	Snowdrop (Galanthus)	2″
3″	Crocus	2″
3″	Scilla	3″
3″	Chionodoxa	3″
3″	Lecojum (Snowflake)	3″-4″
3″	Grape Hyacinth	3″
3″	*Fritillara meleagris*	4″
3″	Allium	3″-4″
4″	Jonquil	3″-4″
4″-5″	Early tulips	5″-6″
5″	Spanish iris	4″
5″-6″	Late tulips	5″
5″	Hyacinths	6″
5″	Narcissus (small)	3″-4″
5″	Narcissus (large)	5″-6″
5″	Monbretia (hardy with protection)	4″-5″
6″	Lilies (excepting *L. candidum*)	12″

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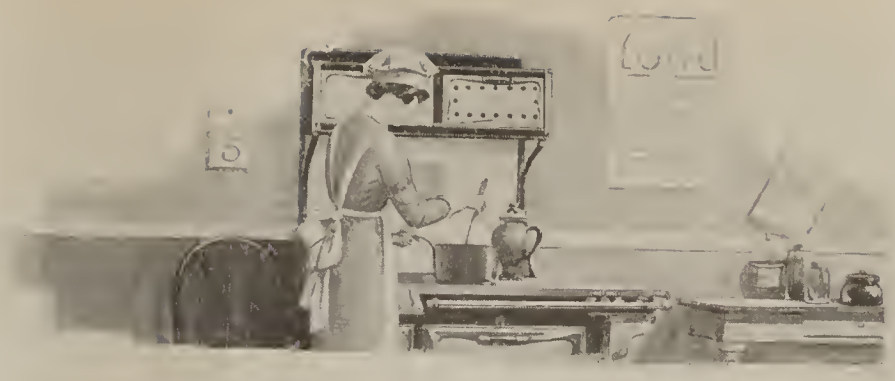
Turn now to pages 4 and 5 and see the variety and charm of the places listed there



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Twenty Million Fuel Savers in America

(*Continued from page* 40)

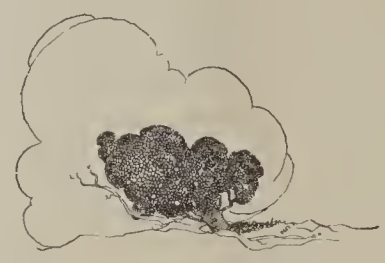
1. Clean off top of oven, take off small clean-out door and clean thoroughly under the oven monthly; see that smoke pipe fits in the chimney tightly, and that inside of the chimney is closed off about six to eight inches where the pipe enters. If the fire bricks are loose, get a little fire clay and fill in joints.

2. Keep the fire pot up even with the top of oven, rounding off the top, but not having coal against the lids or running out over the oven.

3. Turn shaker handle over quickly as far as it will go and then back; both motions should be continuous and rapid. Repeat until the fire-bed is free from ashes and clinkers. If the range has a flat grate, use the poker to clean off the top of the grates. Always allow fire to have full draft for five or ten minutes before cleaning. Take ashes from the ash pit daily, to prevent damage to grates.

4. For baking and roasting, have slide open in the ash-pit door, have the fire box filled up to the top of the oven and free from ashes. As soon as baking is finished, close all front drafts, open the check-draft damper in pipe, and if the fire still burns too freely remove one of the lids over the oven about two or three inches. To leave drafts on after you are through cooking is very wasteful of coal. To bank fire for night, run poker around the side of the fire, which will clean the clinkers off the bricks and water back. See that the fire is packed down solidly, rounding off the top but not having coal against lids or running over the oven. Check draft as directed when through cooking. It will keep your kitchen very much warmer if you let the oven door stand open. For further information or directions consult your regular range man.

5. Read the General Rules applying to all household coal burners.



ARE THESE YOUR PROBLEMS?

Some of the personal letters which our Information Service has written to inquirers

Inquiry—As a reader of HOUSE & GARDEN I ask for full information on Bird Houses. What kind of houses are best, how they should be placed, cost, etc. I have a lot $66^2/_3'$ x 165′ with house and garage on same, erected during the past twelve months. My trees are all young. Kindly give as full information as possible.

Answer—From what I know of the general type of country about Atlantic City I am inclined to believe that your best success with bird houses will be with those designed for Bluebirds, House Wrens and Purple Martins. The other species which patronize such shelters, chiefly the woodpeckers, chickadees and nuthatches, are found in the more wooded areas farther inland, and if I am not mistaken would occur with you only as occasional stragglers.

With this assumption, then, I would suggest that you put up about half a dozen of the smaller houses, three of them being the bluebird size and three for wrens, and one large colony house for martins. The latter should be on top of a pole at least 15′ high, and in as exposed a position as possible. It should stand well away from trees and buildings, as martins prefer to have nothing nearby which tends to curtail their flight in approaching or leaving the house.

The wren and bluebird houses, on the other hand, may be placed almost anywhere about the grounds, preferably at heights ranging from 8′ to 15′. As your trees are still small, it would probably be advisable to set some of these houses on specially erected poles, although such situations as the top of an arbor or trellis, boundary fence posts, etc., often prove attractive. I have known of several cases, too, where wrens have taken possession of houses erected for them on the pillars of vine-covered verandas.

Wherever possible, bird houses should face the east, south or southwest. A northwest exposure is not so good, because it is open to the full force of the heaviest summer winds and storms. The houses may be put up at any time during the fall or winter. It is well for them to have a chance to weather a little before the birds arrive in the spring.

As you doubtless know, it is difficult to attract birds from any distance by erecting nesting houses for them. If they do not like the locality, they cannot be induced to stay there, nor will they go far from the general type of country which is natural to them. I would suggest, therefore, that you be conservative about putting up any but the martin house unless you know that the other species of birds I have mentioned are found in the general region. Many disappointments are caused every year because the birds for which houses have been erected are not natural to the locality and therefore fail to put in an appearance.

The purple martin, however, is quite common along the New Jersey Coast, and you should have a good chance of getting a colony of them to nest on your place. A large house with many separate rooms is the best, as these birds prefer "community" life. Twenty-five or more pairs sometimes take possession of one dwelling, returning year after year.

I am today asking a number of the best bird-house manufacturers to send you their catalogues and informational booklets, which will give you such details as price, construction, etc.

Inquiry—I wish to put in an asparagus bed.

How do I prepare the bed?

How deep should plants be planted?

When should I plant?

What kind and where can I buy plants?

How far apart should I plant?

If you will give me some information I will be very thankful.

Answer—The usual time for making up the new asparagus bed is early in the spring, as soon as the ground can be worked. By the first of April, in normal seasons, the bed should be fully prepared and the plants may be set in.

Best results will be had from a warm

(*Continued on page* 62)

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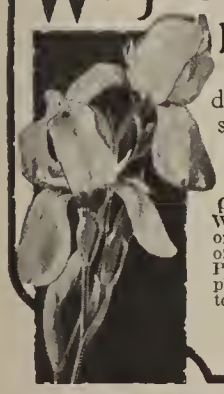

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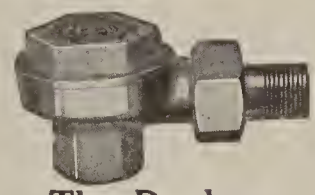

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AMERICAN SHEET AND TIN PLATE COMPANY, Pittsburgh, Pa.

Are These Your Problems?

(*Continued from page* 60)

loam, with an east or southeast exposure. Put on a heavy dressing of well rotted stable manure, and plow it under, as the soil must be extremely rich. Then rake and harrow thoroughly so as to break up all lumps.

Strong one- or two-year-old plants will be the most satisfactory to use, though it is possible to raise plants from seed, if time is no consideration. The grown plants can be bought from seedsmen in the proper season.

Plant in plowed furrows about 5′ apart and 8″ deep. The plants should go about 2′ apart in the rows, each set on a little mound of earth with its roots spread out naturally. Cover first with 3″ or 4″ of mellow soil, gradually filling in the furrows to the surface level as the plants grow.

These are about all the necessary points to know in starting a new bed. As to sorts of asparagus to use, you will find several excellent ones listed in the catalogues of the firms to whom I am writing today with the request that they communicate with you. Mammoth White, Palmetto and Argenteuil are all good sorts.

Inquiry—We have been fortunate in having mocking-birds nest in our trees the past nine years, and I should like to know if there is a special house that would attract them. If so, please let me have description and price of one.

Answer—To the best of my knowledge there has never been developed a bird-house that would be utilized by mocking-birds. In fact, it is extremely doubtful if these birds could be induced to nest anywhere except in a perfectly natural situation such as you describe.

The number of species which will nest in artificial shelters is of course very limited, the great majority of birds preferring the bushes, trees and grass they have always used.

I would suggest, if you wish to increase the number of mockers about your place, that you simply supply them with an abundance of natural nesting sites by tree and bush planting, etc. Much can also be done by supplying water constantly in a bird pool or fountain.

Inquiry—As soon as possible will you please give me some information about the transplanting of spruce trees?

Answer—Spruces, as well as all other evergreens, should be moved with a ball of earth around their roots. Roughly speaking, this ball of earth should be about half the size of the tree's branch spread; thus, a tree with a branch spread of 6′ should have a ball 3′ in diameter.

In taking up the tree from its original site, start the digging at the outer limit of root growth. The best implement is a spading fork, which should be used to separate the roots from the soil on all sides until all are free except those which are to remain in the earth ball at the center. The loosened roots are then laid back against the ball and the whole thing is inclosed in sacking to prevent the ball being broken and lost while the tree is being transported.

In planting, be sure the tree will not be deeper or shallower than it originally grew, when the hole is filled up. Put the best soil in the hole first, tamping each shovelful down with a round headed stick. Work the soil in carefully around and under the roots, so that there will be no open or partly filled spaces which will later cause settling of the surface. The ball of earth, of course, together with its inclosed and surrounding roots, is to go into the hole intact.

When the hole is about three-fourths filled in this manner, water thoroughly until the depression is full and running over, pouring in the water gradually so as to give it a chance to soak in. When it has all been absorbed, complete the filling in, leaving the upper earth dry and loose so as to conserve the moisture below. Finally, cover the entire area above the roots with a mulch of dead leaves or straw. When the ground has frozen, increase this mulch to a depth of 6″ or 8″, leaving it on all winter.

The best planting time is August, and from then until cold weather the ground about the roots must be kept well watered, especially if there should be any prolonged drought. The object is to encourage root growth, so the water must get down deep. Never put on less than three or four pailfuls at a time, and pour them on slowly so that the water will sink in and not run off the surface.

I presume that you are planning to transplant your spruces from their native sites, and if I am correct in this I would advise your not trying to move trees of any size unless you can make arrangements with someone who is especially equipped to handle this particular line of work. A tree of perhaps 4′ or 5′ in height can be moved far more easily and with better surety of success than can one of greater size.

Inquiry—For several years I have had bad luck with my asters. I grow fine, strong plants from seed, which are all right for a time. Then some morning I find them wilted. The trouble is not cutworms, but at the base of the leaves the stem is brown and rots.

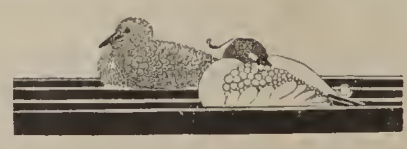
Can you also tell me about strawberries? I set the ever-bearing plants this spring. Shall I cut them down for the winter, or allow new plants to form?

Answer—A careful consideration of your letter leads me to the conclusion that the trouble with your asters is probably the rust or blight which is one of the worst enemies of these plants. You do not mention the symptom which is perhaps the most noticeable in connection with this disease—a general yellowing of the whole plant, especially on the under side of the leaves—but in other respects your description seems to fit the blight.

Aster blight makes its appearance literally overnight, and in the morning the plants will show the yellow or brownish cast, with a sort of pustule on the under sides of the leaves, which I have mentioned. By the second morning they will generally be dead.

The best remedy is a spray of one of the copper fungicides, such as ammoniacal carbonate of copper, which will not discolor the plants as does Bordeaux mixture. It should be applied before the fungus or blight appears, and repeated every week or ten days. No particular care is necessary in using the spray, so long as it is thoroughly applied in an upward direction so as to strike the under sides of the leaves.

As regards your ever-bearing strawberries, all runners should be kept cut off and the parent plants wintered over under a mulch of straw. The runners, of course, can be potted up and developed into mature plants.



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THE rest of the letter—a close page and a half of it—was all figures, and sentences beginning "I want." He knew that fall was the time to plant, and he had some mighty good ideas, that mere man, but they didn't run much to botanical names.

We wrote a letter longer than his, commencing with the arborvitae along the alley, considering in detail the hedge of spirea van Houttei with the centre arch of pink Dorothy Perkins roses, the clump of white birch, the shrubs against the foundation, and the gay beds of canterbury bells, and larkspur, and columbines, and foxglove, and iris, and phlox.

You may be fonder of linens than you are of larkspur, and your yearnings may be all toward furniture rather than foxgloves. But whatever you want to know about the management of your house, your garden, your grounds,—try asking us.

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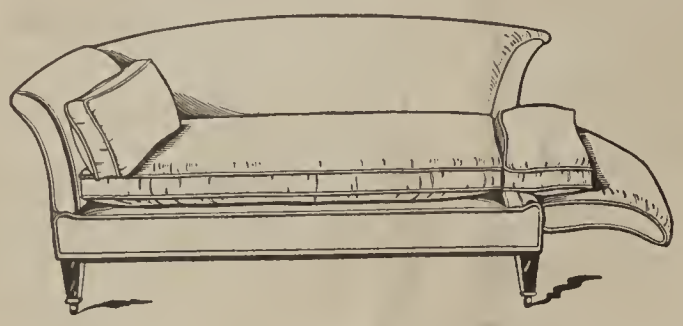

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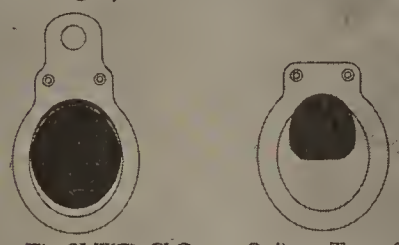

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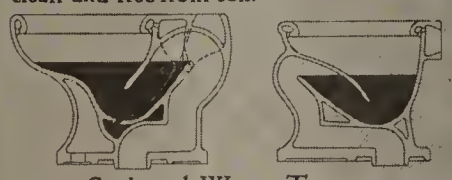

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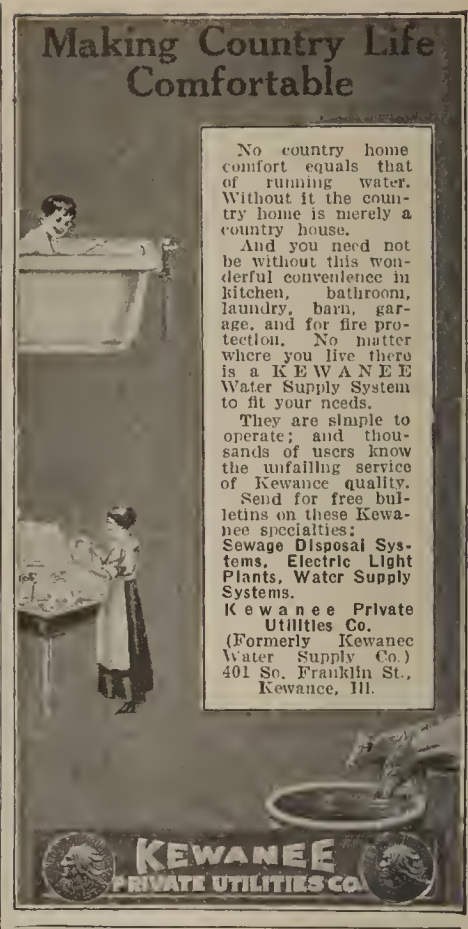

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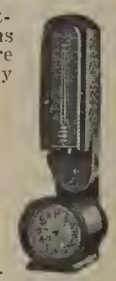

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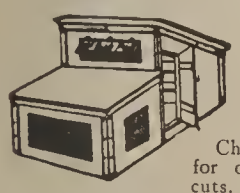

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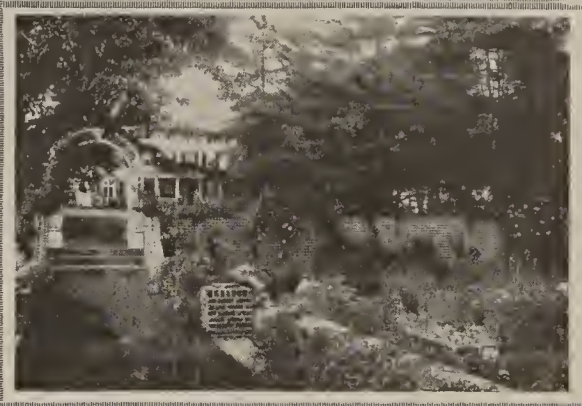

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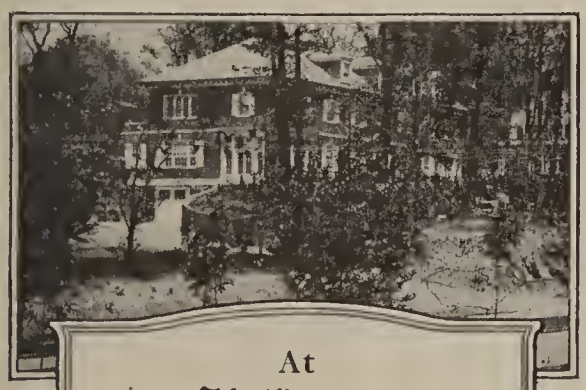

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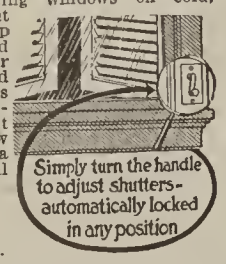

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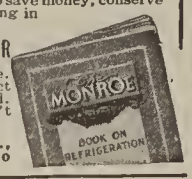

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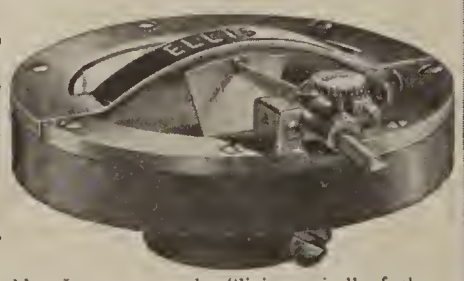

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THE CHRISTMAS HOUSE NUMBER

WHETHER this is going to be the happiest Christmas in five years it is difficult to say at the present writing. Foch has the Boche on the run, and between this 2nd of October and the 25th of December a great many things may happen to bring peace on earth again. But even if we can't get the boys out of the trenches by Christmas, we are going to stop long enough in our grind of war work and war sacrifice to remember the day and remember others.

For them are six pages of Christmas gifts selected especially by the HOUSE & GARDEN Shoppers because they are useful and moderate in price. Linens, china, glass, silver, small pieces of furniture, toys, and a page of soldier gifts will comprise the list. Shop early so that the railroads will not be flooded at Christmas time. Incidentally, the gifts on these pages are small in size and will not make undue space demands in the express cars and mail bags.

That much for six of the pages. The other thirty-four editorial pages contain a delectable variety of subjects. Alfred Noyes has written "The Garden on the Cliff" for this issue and D. Stuart Walker is doing the illustrations. Then come a page of remarkable interiors followed by a house in the snow, a good old English type of house. The collector's article is on Christmas cards, and in this you will learn that the English and not the Germans, as is usually supposed, started the Christmas card practice.

The Collector's article in the December issue is on Old Christmas Cards

Interior decoration in hostess houses might seem like stretching a point, but some of our best decorators have given their services to the furnishing of these cantonment havens, and their work is particularly striking.

French wall papers are discussed in the following article, which is the last of the series on old papers. After this you read of handrails and spindles, inside architectural details which can make or ruin a hallway.

From Iowa comes a house in that singular up-and-down architecture, with interior decorations to fit. It is unusual and striking.

Those who give house plants for gifts will find a suggestion in a little article on the care of such plants and the instructions to send with them.

In the Little Portfolio are five rooms that offer a variety of decorative suggestions. The more you study these rooms, the more practical ideas you can find in them.

"A Beginner's Lace Collection" will give you an idea of what laces to start with, how to select, mend and mount them.

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STATUARY IN *the* GARDEN PICTURE

Having recovered from those dark days when the ultimate taste in garden statuary was satisfied with a cast iron stag on the front lawn, we at last approach an appreciation of the rôle of statuary in the garden picture. We view the garden as a composition in which the flat planes of lawns, the colors and contours of flowers and shrubs and shadowy background of walls combine to form a setting for the focal point which is marked by some seemly piece of sculpture. Thus the statuary is given an environment worthy its art, and the setting, in turn, is enriched by its presence. This fundamental of garden esthetics is well exemplified in the placing of the fountain in the loggia court at "Shallow Brook Farm," the estate of J. C. Baldwin, Jr., Esq., at Mt. Kisco, N. Y. Edward Field Sanford was the sculptor of the fountain, and Benjamin Wistar Morris the architect

The residence of Clarence Illingworth, Esq., at Fox Chase, Philadelphia, as the architect visualized the finished work of remodeling

BUILDING, REMODELING *and the* WAR

While There Is an Almost Total Cessation of Domestic Building, These Are the Days to Plan for Building and Remodeling After Peace Comes

P. B. O'CONNOR

A WRITER in a recent architectural journal recently summarized the present status of building in these words—words which tell the whole story succinctly.

"There are two phases to the war building situation—building for the Government and non-Government building. They are so closely related that they ought not to be separated. All building is either for or against the war. Let us not forget that for one moment. Let us also remember that in the decisions which will be taken, some of them will be wrong, some of them will be unjust; but just as there is no way of going to war without shedding blood and taking lives, so there is no war without casualties in business."

And, it might be added, casualties in the plans and dreams of perfectly worthy citizens whose schemes for building new homes have been rudely shattered by the demand of war industries for raw materials and labor.

Some time ago Mr. McAdoo, speaking for the railroads, put the domestic building question up to citizens on a purely patriotic ground. The transportation is needed for more necessary articles and purposes. That load of brick must go into a war factory, that load of cement is required for the foundation of barracks. In addition to this the War Industries Board in its rulings sets strict limitations to the output of certain raw materials and their disposition. In short domestic building is practically at a standstill save such necessary developments as industrial housing.

But there are two phases of the present situation that should not be missed, for they have a definite bearing on the future.

The present is a time par excellence for making future plans. Granted, the greatest problem confronting the American people today is the winning of the war—our share of it, at least; we must also think ahead to that readjustment which will necessarily come on the cessation of activities. Whether those days will be prosperous or evil, no man can say with any measure of certainty, but each man can help to make them prosperous by planning now to go ahead then.

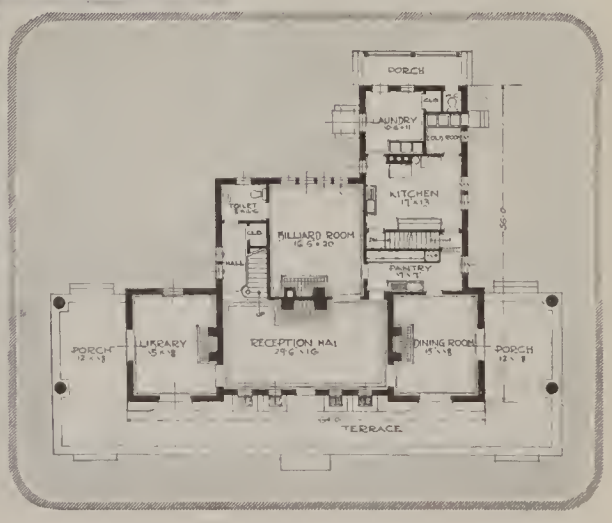
Don't stop dreaming of the house you are going to build—keep it in the back of your mind. It will serve as a relief when the news is bad or the times dark. Study the subject in detail—go into the roofing

The remodeled house followed the sketch, C. E. Schermerhorn, architect

The arrangement of the rooms on the first floor, shown below, is particularly happy

Four bedrooms, two maids' rooms and three baths, all grouped en suite, make a livable arrangement

The house as the architect found it was a dour example of over-porched Centennial design, a bit gloomy in effect



problem, the arrangement of plumbing, the type and disposition of the windows. Keep a scrapbook of ideas, of architectural details. House & Garden is filled with schemes of this kind.

When the time comes to build, you will appreciate it all the more for having to wait—and possibly some of the mistakes you might have made will be caught now as you think out the plans and the furnishings.

The other phase of the domestic building situation is that, while apparently dead, you can feel a slight movement. Remodeling and restoring, neither of which needs a great deal of raw material or labor, has been quickened in some respects. Neither can really be called unpatriotic because, in many instances, the labor and much of the material required can be had on the ground. Both remodeling and restoring are slow jobs, done bit by bit, as the owner feels inclined. They can extend over a long period and therefore make no heavy or instant demands on the purse. In a way, both of them are architectural amusements—experiments, games in which a big handicap is given and the winning is whatever you choose to make it.

On these pages are shown three remodeling jobs and one that is practically a restoration. Another restoration is found on pages 40-41. Views of "before" and "after" tell part of the story; the remainder has to be told here.

Tebbs

The residence of Paul A. Rose, Esq., Plainfield, N. J., which was created from an old farmhouse set in a property of thirty-five acres. Hollingsworth & Bragdon, architects

A rather gaunt, unlovely box formed the groundwork. A porch, portico, new windows and a small service wing were added

Compare this view with the original. The improvements are evident

The entrance is simple, thoroughly in character with the rest of the house

Remodeling the Centennial

The Illingworth residence at Fox Chase, Philadelphia, started in as a rather sombre residence of over-porched Centennial design. But it had possibilities, and the architect, who was C. E. Schermerhorn, sketched up the finished house that he visualized from the original.

First the porches were ripped off and an eaved section added to balance the other side. Porches were added at either end, a Germantown pent roof swung along the front with a hood over the entrance, and a row of dormers placed in the attic rooms.

The house is of stone and hollow tile, stuccoed white, with a light French green tile roof and shutters. The front terrace and side porch floors are formed with old grind stones, squared, carefully leveled and neatly fitted together. The interior is of Colonial detail in white enamel. Tiled bathrooms and kitchen are up-to-date.

An Old Farm House

A second example, found on this page, shows the residence of Paul A. Rose, Esq., near Plainfield, N. J. It is an old farmhouse set in about thirty-five acres of good land. As it stood, the original building was an oblong box affair of clapboard, with two chimneys and an uninteresting window arrangement. In remodeling there was no attempt made to disturb the general lines of the old building and only such changes were made as modern requirements necessitate. These include, besides the bath, a service wing and a new portico for the entrance.

The first floor contains a large living room with fireplace and simple chair rail. The entrance hall has a Colonial staircase. A kitchen and pantry are placed in the service wing, which was practically the only addition. The second floor contains three bed-

Tebbs

South view of a cottage on the estate of J. S. Phipps at Old Westbury, L. I., a remodeled work by Peabody, Wilson & Brown

rooms with large closets and a bath. There is no attic. The woodwork is painted white and the house decorated with old-style Colonial papers.

The Restored Cottage

Restorations and additions were made in the case of the J. S. Phipps cottage at Old Westbury, L. I. The architects were Peabody, Wilson & Brown and their work started with a cottage that was erected some time during the 18th Century, altered from time to time, and finally allowed to deteriorate to such an extent as to become objectionable. Mr. Phipps determined to remodel and reconstruct to such a degree as to make the building sufficiently modern, as required for living purposes, and at the same time keep within the spirit of the original structure.

The surrounding ground is rolling in character, full of fine big trees, lakes, etc., which gave a natural and interesting setting for such a project.

The architects' problem, therefore, was to take the house as found, use as much as possible of the old work, including wings which had been previously added to the original building, and try to accomplish the desired results, at the same time enlarging the building so as to make it of sufficient size to be rentable for this section of the country.

The results shown in the illustrations were obtained by using the original portion of the old house as the guide for the extension of the roof lines, the changes in the wings, new chimneys, terrace, entrance porch, etc., and in that way was obtained a finished building which entirely harmonizes with the surrounding country.

The interiors were carried out in the same spirit as the exterior—all in the style of the 18th Century Colonial farmhouse.

The landscape work in the immediate vicinity of the house materially assists in giving it a proper setting. This was executed under the direction of Mr. Paul R. Smith, landscape architect, of Boston, Mass.

The Spirit of the Past

In these last two examples the work of the architect was to preserve the feeling of the past and still serve the needs of the present—the first was a frankly remodeling piece of work—making quite a different house from the one that originally existed. In all three cases and in the Colonial restoration on pages 40 and 41 the originals were a direct challenge to the sympathy and understanding of the architects—and in each case the results are eminently livable and satisfactory.

It is almost an axiom that any architect can build a house, but not everyone can remodel and restore, because restoration places upon both the architect and the owner the singular heritage of the past. That is why remodeling and restoration are a pleasant byway of architecture—a path off the beaten track that can be taken leisurely and is abundant with possibilities. And because it is a leisurely process, it can be recommended in these days when domestic building has practically ceased.

Plan today to build or remodel tomorrow. The delay will have compensations: you will be able to study your subject longer and in more detail, and the house will consequently bring more satisfaction.

The big chimney and wing were added, following the lines of the original structure

Along the front was built a brick terrace with a balustrade and step leading down to the lawn

The entrance is in the rear. An arched portico pronounces the entrance and long dormers the roof

SUMMER THOUGHTS *in* WINTER

Now Thoughts of Flowers Must Replace the Actual Blossoms; the Imagined Gardens, Whether Faint or Bright, Must be One's Winter Consolation

MRS. FRANCIS KING

LET him who will declare there is no color in winter landscape—that is, in a landscape whitened by snow. I point this man to the January scene in a part of our country not generally considered to have beauty; a gently rolling country with here and there a woodlot and sometimes a cedar swamp. And I ask him to look in early morning sunlight at the pale and delicate blue of the sky above these fields and woods; at the rich browns of oak foliage, at the pale tans of the little ghostly beeches with their leaves which are a reminiscence; at the grays of trunk and bough, and at the bluish shadows cast by these gray drawings upon the soft, deep whiteness of the ground. An austerity of beauty lies in the pale, cold winter color seen here; and when by chance the dark mass of a white pine or the pointed tops of cedar groups come into the forefront of the picture, their rich hues are almost too startling for the pallid yet lovely background.

Hydrangea petiolaris, at the left of the arch, is said to climb to 80′ in Japan

Viburnum Carlesii is one of the best among the less known flowering shrubs

The subject of the garden in winter is not a new one. Long, long ago Addison put his delight in his winter garden into words of beauty. To the true gardener the very breath of life is in that essay. Today Katherine Tynan in a charming lyric, *The Winter Garden,* sings the theme as only an Irish singer can. I look out of window at my own bit of ground and am not only comforted, consoled, but stimulated by all that others have written concerning gardens in winter. I begin to think of the value of winter to the gardener as well as to the garden. Now it is that the mind turns back upon itself. Now thoughts of flowers must replace the actual flowers. The real gardens, those imagined, whether faint or bright, must be one's consolation now. And the very contrast between the real garden of a summer past and the fancied garden of a summer to come is, must be, a spur to better and more perfect following of the dear pursuit.

April Colors

Days there are in April possessed of a blue and green splendor not surpassed by those of June. These are the days when the very glass in one's window seems more crystalline for the glories seen though it. Such greens, such delicate shadows of trees upon turf, blurred just a bit by the soft outlines of bud along bough. And then across the glory of this newest, earliest grass, tight bouquets of color, long, loose garlands of color, crocuses flung down upon the brown earth, rimming the green as with enamel. Who among living writers can paint the Spring with so incomparable a brush as Mrs. Humphry Ward? "They left the garden and wandered through some rocky fields on the side of the fell, till they came to one where Linnæus or any other pious soul might well have gone upon his knees for joy. Some loving hand had planted it with daffodils—the wild Lent Lily of the district though not now very plentiful about the actual lakes. And the daffodils had come back rejoicing to their kingdom and made it their own again. They ran in lines and floods, in troops and skirmishers all through the silky grass and round the trunks of the old knotted oaks that hung as though by one foot from the emerging rocks and screes. Above, the bloom of the wild cherries made a wavering screen of silver between the daffodils and the May sky; amid the blossoms the golden-green of the oaks struck a strong, riotous note; and far below, at their feet, the lake lay blue with all the sky within it, and the softness of the larch-woods on its banks."

The time is the twenty-third of March. A robin has come—a song sparrow has been heard—we wander to the south boundary of our two acres in search of snowdrops. And here, on a little slope where the garland thorn and the red cedar grow to a height of some twelve feet, is a little but delicious spectacle of spring snowdrops, white bells ringing in the spring wind, and down the tiny hillside, the delicate lavender of *Crocus Tommasinianus* running here and there among the snowdrops. How I have longed to see the flora of the Alpine meadows—to see the crocus fields of the Alpine slopes. Flemwell's lovely pictures as well as many pens beside his have given me this desire. Yet in that absurdly wild imagination which I fear is mine I see a hint of these longed-for sights as I gaze now upon my white and palest violet flowers of March. Did not these snowdrops a week ago raise their buds and green leaves through a sheet of ice? Is not the effect of little tree and little flower so scaled as to suggest a much larger and more important picture? The least animate object coming into it disturbs that scale, of course—just as they say a robin perching upon the miniature Matterhorn ruins so tragically the effect of the renowned rock-garden of Sir Frank Crisp at Friar Park, his place upon the Thames.

The Year's Renaissance

And here before Spring has fairly opened I begin planning for another year. "On this earth," says Margaret Symonds in that rare book of hers, *Days Spent on a Doge's Farm,* "one season is usually spent in looking for signs of the next." More planting of the crocus is needed here, to give an even more natural-looking picture, a little cross-current, so to say, of the lavender; and the introduction perhaps of loose groups of *Iris reticulata* for the sake of its green spears alone as the snowdrops and this species of crocus bloom much earlier than the iris. A few feet away from my Alpine valley the iris leaves are in plenty and a more determined plant I never hope to see. Its green leaves have pierced as with needle-points thick, wet masses of last year's fallen leaves, and as the irises are here in rounding groups the effect is of brown pincushions studded with green pins.

(*Continued on page* 58)

INSIDE *the* HOUSE WITH *the* GREEN DOOR

A Beacon Hill Residence, the Home of Halstead Lindsey, Esq., which Departs from the Bostonese by Being Spanish

MARY H. NORTHEND

FRONTING the winding course of the Charles River, just back of Beacon Hill, away from the confusion of Boston town, has been erected a semi-circular group of post-Colonial houses which open on to a wide court. These were designed by Coolidge & Carson of Boston, and replace an ugly brick gasometer that stood years ago dividing the gardens of Oliver Wendell Holmes and James T. Field, that of the latter being still retained as a playground for the children of West Hill Place.

Notable among the group is the Halstead Lindsey House, which fronts the river, with its exterior of irregular dark red and black bricks laid in black mortar, and its trim of white marble with keyed lintels introduced on the entrance floor. Especially unique is the double doorway, painted a Colonial green in harmony with the color scheme of the exterior and showing twin ring knockers. A wrought iron transom tops the doorway, and an over-decoration has been worked out in the leaded glass balcony above.

The front door gives into a vestibule where a stairway with iron balusters and rail winds to the entrance floor and on to the stories above. Here, the Colonial idea has been evolved through the use of spatter work in staircase and risers with plain dark tread. Midway, this is lighted by a fascinating wrought iron and glass window in tiny leaf motif.

An unusual interior is obtained through the elimination of wall paper and hard wood floors, for both rooms and hallways on the lower floor show octagonal tiles dark in coloring, laid in black mortar and repeated in the tiling around the fireplace. The rough plaster walls are a soft gray in tone, for every room is finished in rough plaster, delicately tinted to meet the color note of the furnishing and to relieve what would otherwise have been a bare white surface.

The small hallway with arched doors on either side connects the two rooms that form the main floor. Here the largest one, which lies at the left, is 45′ in length by 30′ wide, and has been so carefully divided into four rooms, that they most appropriately blend into one, so successful is the decoration.

The door, in harmony with the trim, is a single plain piece of wood soft rose pink in coloring, and was imported directly from British

(*Continued on page* 54)

There is one big room which, in reality, is four rooms. You are looking at the library corner. The balcony is quite an unexpected detail

Midway, the stairs are lighted by a wrought iron and glass window

The music room corner of the salon is made unusual by the pieces of Spanish fabric that have been used for piano and radiator covers

The living room corner contains a mixture of antique and modern pieces with a Spanish cope used on the farthcr wall for a hanging

SMALL TOWN STUFF

SOME time ago there crept into our vernacular an idiom that represented everything rural, gauche and petty-minded. It was a vivid epithet of scorn—worthy product of American as she is spoke—and you used it casually or with disgust. You said that such-and-such was "small town stuff."

It conjured up an amusing picture, this "small town stuff"—yokels chewing hay straws, over-bundled commuters, a one-man police force, fearfully God-fearing Sundays, and baby coaches. Jokes on small town life kept the comedians supplied with their tools of trade and gave cartoonists a reason for existence.

One had to apologize for living in a small town. The man who lived in the city had a reason for doing so, but the man who lived in the small town always had to have an excuse. He was always telling you that the air was better or the nights quieter or that it was the only place to bring up children.

Yes, indeed, before the lordly pride of cities the small town was of little account.

THEN came the war.

(By the way, have you noticed how that phrase "Then came the war" creeps into everything you read or think or do? August, 1914, saw the beginning of a new dispensation. It came to us three years later—but it came, Heaven be praised!)

Then came the war.

We forgot that there was any such thing as the rural, the provincial or the gauche. We were too busy getting together and hurrying into the scrap to make comparisons. Today, after a year and a half of it, we begin to see that the "small town stuff" is the right stuff, and that it is making good. For it is in the small towns of America that a big part of the war is being won. It is there that the home fires are kept burning, casualties are being sustained without a whimper, the loop holes of extravagance being plugged and the conservation of food carried on almost ascetically.

IN the cities we are accustomed to the ferment of patriotism. As someone said of New York, it has gone drunk on the war. But in the small town you see the grim determination of people whose shoulders are squared to a heavy burden. To them come little or none of the refreshing ardor of parades or the enkindling movement of people in masses, such as you see in the city. You can't bump against Pershing veterans in its shops. French Foreign Légionaires do not saunter down its main street. There are no chic, uniformed women ambulance drivers or colorful Kilties or dashing Bersaglieri. No, the small town has to do its bit without brass band accompaniment. But it is doing it just the same, with an optimism that creates confidence.

Walk down the side streets of any small town and read the mute evidence. Here a service flag with its stars; about it Liberty bond stickers and a Red Cross poster and a card that says the people in that house are buying War Savings Stamps. These small town folk don't mind if the stickers do mess up the front parlor window—their boys have gone, and the little home stands back of them body and soul.

Go to the small town church of a Sunday night. The preacher prepares a real, old-fashioned fire and brimstone Hell for the Hun. He doesn't dawdle with any new-fangled, pussy-footed pacifism. He calls the rape of Belgium rape, and the bombing of hospitals murder, and the words on his decalogue are writ too plain for him to mistake the punishment that is coming to the men who commit these crimes.

And the small town girls,—who stroll home with them after service? They go home together, where two years ago a lad walked laughing by their side. This is going to make a difference in the years to come, a great difference.

Watch the faces at the front door of a small town house when the postman walks up the drive. Even in times of peace a letter was an added pleasure to the day. Now there is only one kind of letter they want, and when it comes it goes from hand to hand, from house to house. The men in the front line trenches speak to their reserves back home,—and the reserves bake less white flour in the loaf because of them, and till the garden more carefully and find new ways to save a quarter for a stamp.

The day will come, of course, when the small town fathers call a meeting to prepare a reception for the handful of returning boys. And the houses will hang out their bunting and their queer, old, out-of-date flags, and there will be a parade and smokes all around and speeches that the poor heroes will be obliged to listen to.

In time, a monument will go up in the cemetery to the memory of the boys who didn't come back, and for a day or so old wounds will re-open and widows feel the raw edge of grief again.

Then life will go on,—and a new generation of men will say that they prefer the small town to live in because the air is purer and the nights quieter and it's the only place to bring up children.

BUT there is more reason than that. And the reason you cannot touch with the hand or see with the eye, and you can scarcely put it into words. The nearest you can come to it is to compare the small town to a mother who watches over her children.

In the city the individual loses identity in the mob. In the small town his identity is preserved. You think of cities in terms of buildings, the small town in terms of human beings. One man's joy is every man's joy in the small town, but in the city you climb up over other men's bodies. The rule of "Live and let live" is carried out pretty consistently in the small town; in the city it is a fight to the finish. You share your life in the small town; in the city you live it alone. Finally, sacrifices are legislated out of the mob in the city; in the small town they are given from the heart.

The going forth of the small town's sons to war was a going forth of individuals. Their support and the maintenance of national ideals there is the result of individual effort. It can be counted. It can be set down in figures that the human mind grasps.

IT is this direct contact with realities that makes life in the small town so full of compensation. "The gift is to the giver, and comes back most to him."

And because it has given so nobly, it will receive nobly. It will be a better town to live in because of the men and boys it sent gladly to the cause. Its ways will be pleasant, because of the women who sacrifice without stint. Its nights will be sweeter and more full of peace because of nights that knew no peace nor consolation. A new light shall shine in the face of its people because of the darkness that lies on them now.

Life—even the life of a town—is measured according to its capacity for sacrifice. But, in return, for every void eventually comes abundant fullness.

These are intangible things; you cannot measure them by the rule of thumb, but they are exactly what makes life more satisfying in one place than in another. They are the ingredients of the real "small town stuff."

THE OLD MAN *in* HIS GARDEN DURING *an* ILLNESS

Rendered into English verse from the literal translation by Arthur Whaley of the poem by Po-Chüi, who flourished in China, the greatest of that empire's poets, A.D. 772-846.

Sick, sick at heart, with body stricken by long disease,
I feel the processional days and nights go by . . .
The shadows lengthen behind the cedar trees,
Upon pale flowers autumnal dew sinks heavily,
From the secret eggs—but far, far too soon!—
The fly-catcher's young have hatched,—where flit they now?
Already outgrown his hidden drugged cocoon
The cicada trills, trills, trills in the dragging bough.
The Seasons from Nature's course cannot depart,
All things must on, nor can for one moment hold.
Only the aged sick man's innermost heart
Deep down aches, aches, aches as ever of old.

—ROBERT NICHOLS.

A TOUCH *of* ITALY *in* NEW YORK

Given the setting, the architect and the means, one can recreate in our American environment even the most subtle spirit of Italian architecture. The foundation of the study here is a strip of lawn and red bricked terrace. An arched loggia opens on this, and above it the end of the house wing covered in pink plaster stucco with stone trim and wrought iron balcony, and roofed in red Spanish tile. The fountain, the Italian marble benches, the bow window and the shadows cast by the broad eaves over the façade have caught and held the Italian feeling successfully. A view looking out from the loggia, on page 10, *shows the setting of this glimpse which is on the estate of J. C. Baldwin, Jr., Esq., at Mt. Kisco, N. Y. Benjamin Wistar Morris, architect*

Chelsea porcelain figurine bottle-vase from the collection of Mrs. Emma Hodge

THE FASCINATING STORY *of* OLD CHELSEA

So Rare Is this Ware Today that Four or Five Veritable Pieces Are Considered a Collection

GARDNER TEALL

Illustrations by courtesy of Mrs. Emma Hodge, The Art Institute of Chicago and the Metropolitan Museum of Art, New York

OLD CHELSEA — with what associations is the name endowed!

Here came the wits, Smollett, Steele, Swift, Horace Walpole and others of the *monde*.

Those were the days when Chelsea was still a village of the 18th Century, boasting of Ranelagh and its gayeties on the one hand and Cremorne Gardens on the other. Here was the manor Henry VIII had given to Catherine Parr when Chelsea was completely rural; in Walpole's time it was just beginning to be truly suburban, while now it is so integral a part of London that it might long ago have had its identity swallowed up but for the perpetuation of its literary, artistic and historical atmosphere by Carlyle and his circle and by Whistler and his.

(Above) Chelsea porcelain candlelabra and vase. The work on the candlelabra is especially delicate. Courtesy Metropolitan Museum of Art

The sapient old owl to the left is in Chelsea porcelain, an excellent example of the animal figures. From the Hodge Collection

The fifteen years from 1750 to 1765 comprised the period of old Chelsea's social heyday, though the aftermath was not without its distinctly brilliant though somewhat irascible flashes. These were years demanding fine things for the fashionables. Horace Walpole and others had stirred up the passion for chinaware and the English porcelain and pottery manufacturers were kept busy not only to supply the demand but to meet the exacting quality of that demand, which called for perfection in *fabrique*. With this in mind it is not at all strange that some enterprising potter with a provident eye to business should have decided on establishing a porcelain factory at Chelsea. Just when this venture was established, History has neglected to disclose, but it must have been somewhere around 1740. We do know definitely, however, that the Chelsea porcelain works were already celebrated for their wares in the year 1745.

A Rockingham porcelain "cottage" from the Hodge Collection

Some students of keramics believe a very early date should be assigned to Chelsea productions. It is even possible that porcelain was being made in the village as early as 1682, the year in which was begun the old hospital for invalid soldiers, designed by Sir Christopher Wren. Of course, as Oriental porcelain had been introduced into England some fifty years before that—1631, to be exact—it is likely enough that works for the purpose of imitating it were established in Chelsea. Horace Walpole made note of very early "specimens of Chelsea blue and white." Perhaps these were the sort of crude porcelain which Dr. Martin Lister referred to in an account of his visit to France in 1695, wherein he mentions the superiority of the "Potterie of St. Clou" over the "gomroon ware" of England, although he observes that the English were "better masters of the art of painting than the Chineses," a statement that might have applied to Chelsea porcelains of the *gomroon*, or imitation-oriental genre, productions perhaps antedating the native English development in decoration.

The French manufacturers of 1745 had become concerned at the strides taken by the English potters and they petitioned accordingly for the privilege of establishing a soft porcelain factory at Vincennes, complaining of the competition of English wares of Chelsea. Such early porcelains extant and ascribed to a period co-eval with that of the porcelain of St. Cloud exhibit a clumsiness and lack of finish. Already the village of Chelsea had become well-known in the industrial world through its

glass manufactory established there by Venetian glass-workers under the patronage of the Duke of Buckingham, 1676. It may be that the Chelsea pottery was evolved as an outcome of this experiment.

Oriental Influences

The early bits of Chelsea were, almost entirely, copies of Oriental wares and mainly decorated with Chinese designs. Queen Anne does not appear to have bothered her head particularly about the Chelsea porcelain. The Hanoverian Georges paid more attention to it. Porcelain was too intimately connected with the table in their minds to escape royal patronage. George II especially encouraged the manufactory at Chelsea. Frederick II had early borrowed and taken from France the art of porcelain-making and had initiated his several hundred princes in the mysteries of its allurements. Naturally, the Hanoverians were interested and George II had everything from models to workmen brought over in the hope of rivaling the wares of Sèvres and of Dresden. The Duke of Cumberland took interest in the Chelsea factory and made it an annual allowance.

Soon the fame of Chelsea porcelain had become so great that the demand was far in excess of the supply and the prices soared accordingly. In 1765 contemporary references inform us that the china of Chelsea was in such repute "as to be sold by auction, and as a set was purchased as soon as baked," dealers were surrounding the doors for that purpose.

Royal Collections

Watkin's "Life of Queen Charlotte" writes: "There are several rooms in Buckingham Palace full of curiosities and valuable movables, but not ranged in proper order. Among other things, I beheld with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond expression. I really never saw any Dresden near so fine. Her Majesty made a present of this choice collection to the duke, her brother, a present worthy of so great a prince." Indeed, Horace Walpole, in writing to Sir Horace Mann in 1763, had said: "I saw yesterday a magnificent service of Chelsea china, which the king and queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an epergne, can-

(*Continued on page* 62)

A Chelsea porcelain "cottage" from the Hodge Collection. Such tidbits were popular

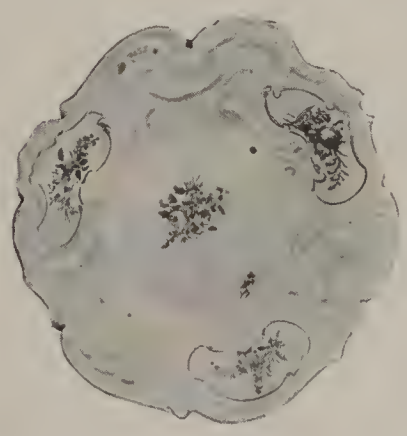
A Derby porcelain cottage from the Hodge Collection. Careful workmanship is shown

(Below) Chelsea plate with urn device and wreath border. Gilt was used sparingly on these

Chelsea plates, such as those grouped here, brought high prices even in Walpole's day

It is said that collectors snapped up these plates at the very kiln's mouth

Figure pieces began to appear about 1750. They were influenced by both the Dresden and French figurines



Even Chelsea has traces of Rococco influence, as can be witnessed by this plate, from the Metropolitan Collection

This Chelsea porcelain figurine and its companion piece were modeled by Lewis Francois Roubillac

To one of the lawns background is given by a wall in the center of which are ramps leading up to the higher level. The top landing breaks out into a balustraded balcony and below is a wall fountain that plays out to a flat basin. Cedars and boxwood mass on either side, finding a rich background in the pink stucco walls. This fountain forms the terminal of the cross axis of the music room lawn. To one side lies the outdoor swimming pool; to the other, the stretch of lawn and the loggia pictured on pages 10 and 17

Off the end of the music room wing—you see this room on page 35—is an arched gate that lets out on to the bottom of the lawn shown above. The path here skirts a low wall banked with boxwood and leads up broad stairs to another level where, set in a grass plot, lies the swimming pool. Oil jars have been effectively used for accent points and their ruddy tone mingles well with the pink of the walls and the green stretches of pathside grass and clipped box. Beyond, the trees are silhouetted sharply against the sky

From the upper garden level a broad road winds down between wall and arborvitæ hedge to the dining room wing. From this point the details of the architecture can be appreciated—the pink stucco walls capped by the red Spanish tile roofs, the arch of the windows and the wrought iron balcony above the middle French door

"SHALLOW BROOK FARM"

THE ESTATE OF J. C. BALDWIN, Jr., Esq.

MT. KISCO, N. Y.

Benjamin Wistar Morris, Architect

Italy of the 14th Century—that pivot of the mediæval cycle—is perpetuated in this chamber. The walls are of old gray plaster, against which are hung curtains of deep coral damask with a heavy fringed valance. The bed is an antique, a 14th Century piece, in walnut and polychrome. A richly figured damask cover with a deep fringe maintains the dignity of the bed. The little bedside chair, also a 14th Century antique, has a seat pad tied on with tasseled cords—a quaint device. Orientals are used on the floor

On the other side of the chamber shown above is a wide fireplace with a carved mantel. A tryptic and a pair of fine old K'ang-Hsi beakers in coral ornamentation are used for mantel decoration. The doors are solid oak fitted into the openings without wood trim. The ceiling is arched and in that rough plaster one finds universal in Italy, its rough texture giving it rich values and a variety of light and shade that is pleasing in such a room. John Hutaff, decorator

Another Italian chamber boasts a little 14th Century bed raised, as was the custom of the day, on a platform. A pair of old commodes make bedside tables. Behind is a Flemish tapestry that is in perfect character with the rough plastered walls. A coverlet of velvet bound with heavy fringed galloon is thrown over the bed and the foot-board. A stool is covered in the same material. One object typical of the 14th Century chamber, oddly enough, seems lacking — some religious symbol. John Hutaff, decorator

NOTES *on the* HANGING *of* TAPESTRIES

Their Place in the Decorative Scheme

I. DELANY SMITH

FOR color value, pictorial interest and air of richness few objects that go into the decoration of a room can compare with a tapestry. But none of these can be fully appreciated nor can they fully serve their part in a decorative scheme unless the tapestry is hung right. And in the hanging two main points must be considered—decorative value and mechanics.

Tapestries were originally used as arras, or portières at the doors of feudal castles. Their weight and texture served to cut off drafts and gave the semblance of privacy to rooms. Again, they were used for wall decorations, the purpose in which we find them today.

The Modern Use of Tapestry

As a decoration they can completely "make" a room, although their setting and general environment should be such that they do not dominate it to the exclusion of other furnishings. A good tapestry warrants a good place on the walls where its colors, figures and rich texture can be fully appreciated. Nothing is more effective as a background to bring out the coloring of antique furniture, and they can be used with practically any type of furniture from the Tudor to the present, save, of course, Adam rooms with the character of which they would be unsuited.

A small piece of pictorial tapestry should never be crowded into a small opening. Only when it is so hung as to show the entire design does it play its rôle fully in the decorative scheme of a room.

While tapestries have generally been adopted for the drawing room, they are just as consistent for hall use, especially if there chances to be a large space on the stair wall where one can hang an unusual piece. Caen stone walls and marble floors in a large hall require the dignity of a Renaissance tapestry showing

Northend

In a hall of large proportions where the ceilings are high and the paneling dignified or in a caen stone hallway, that lacks the softness of textiles, a tapestry will give warmth and color. The hall above, for example, would be frigidly dignified without the Flemish tapestry hung between the doors and the tapestry covered settee which is placed before it

Nothing serves so remarkably as a background for antique furniture as a piece of good tapestry. The colors and depth find a ready correspondence in the texture of the wood. Tapestries can be used with almost any type of furniture from the Tudor to the present style, save in Adam rooms when the classical atmosphere requires a lighter background

Tapestries can be used as panels on either side the fireplace provided, of course, that the fireplace warrants such a treatment The mantel in the drawing room above is carved marble surmounted by an overmantel of well-proportioned wood paneling

heroic figures, for the type must correspond with its surroundings in order to give artistic results.

How to Hang Tapestries

The ideal manner of hanging tapestries is to let them be suspended loose and free, with occasional slight folds. But this is not always feasible since the place for the tapestry may be an exact space—say in a panel on either side of a fireplace—in which instance they have to be stretched flat. This stretching has ample precedent since even Grinling Gibbons was responsible for wood panels in which to stretch tapestries—whether hung loose or stretched in a frame, the actual fabric of the tapestry should not be attached. A band of stiff webbing with rings sewed on at intervals should be attached to the tapestry, and the whole suspended from hooks. Or, if one insists on a flat tapestry the webbing can be fastened to a flat board and the board hooked into place.

As a final note on the mechanics of tapestry handling, remember that a tapestry should never be folded. It should be rolled on a long round stick when put away.

As a contrast in treatment study the picture below. The setting does not justify the dignity that an expensive or even inexpensive tapestry would give. Instead there is used an old damask cope, rich in color and delicate in fabric —an ample decoration

For Halls, Walls and Panels

The three illustrations here show tapestries hung to the best advantage. In the first—the high ceilinged hallway—the tapestry covers a multitude of architectural sins in that it fills an awkward space between two paneled doors. Without it the hall would appear colorless. Although the space does not fit it exactly the treatment is justified because, in this instance, the tapestry is the dominant object.

The second shows an old Flemish tapestry covering the better part of a side wall and acting as background to an antique refectory table. Tapestry of this value should not be hidden behind an array of furniture; its display value must be considered.

As panels on either side an ornate fireplace—which is the treatment in the third illustration—the tapestries are pleasingly successful. They give balance, color and richness to a group that in itself is of high merit.

The living room goes back to the 17th Century, the paneling and half timber work having been removed from a house of that period in East Anglia. The walls are old plaster with pargeting. Suitable furniture was selected—some for comfort and one or two bits to carry out the atmosphere of the period. Schmitt Brothers, decorators

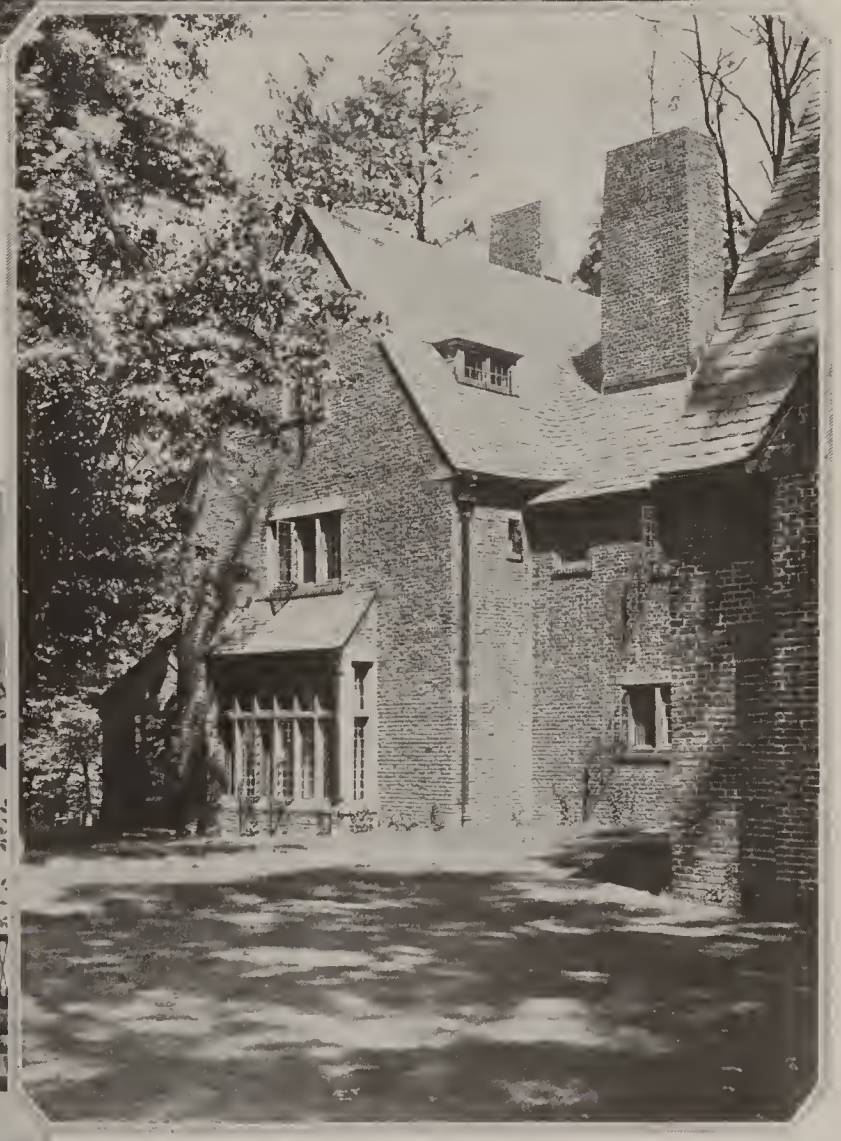
Tebbs

The library carries out the 18th Century spirit. A quaint old chintz is used for slip covers on the comfortable arm chairs and sofa, and at the low casement windows. Other furniture, which can be seen in the view shown in the Little Portfolio, is Sheraton. Hooked rugs of a gay design give color to the room

It is called "Nonesuch House" and the name well fits it. The long, low roof line and the rambling character of the plan fills you with a sense of old world comfort such as you get in some of the beautiful English estates

A bit of the 18th Century, in its most distinguished mood, is the dining room with the painted Chinese paper. The furniture is old Sheraton

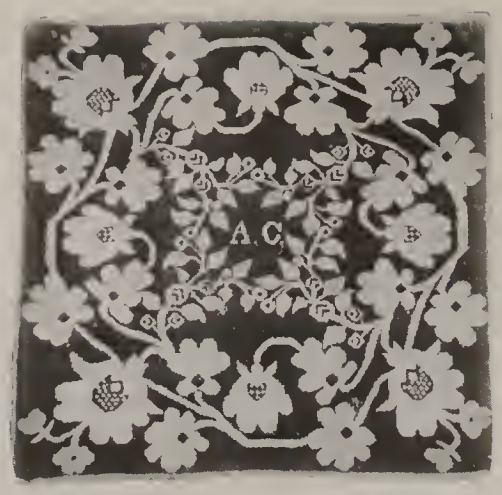
This detail of the exterior shows the uneven quality of the brick and the unusual disposition of the casements that give the façade character



THE RESIDENCE OF COURTLANDT D. BARNES, Esq.

MANHASSET, L. I.

PEABODY, WILSON & BROWN, *Architects*



A rare example of Ecuadorian Indian rag mat, of late 17th Century make

THE POPULARITY *of the* RAG MAT

Because It Is Useful As Well As Decorative and Because Its Price Is Reasonable It Enjoys a Growing Revival

W. G. WOODS

THIS year, more than ever before, we have come to realize the necessity of devoting all our energies to conservation. In adopting requirements to help out in the war, let us not forget to study economy in house furnishing. We give up our grounds to the planting of food crops but are forgetful that little economies practiced inside the home are fully as helpful.

There are many phases that should be carefully considered, not the least of which is how we can furnish our rooms economically without dwarfing the decorative scheme. One of the most sensible developments along this line is the use of the simple rag mat. Old-fashioned, sometimes homely, it can be used to harmonize with even French, Spanish and Italian furniture. This is a fact—although few of us may realize it.

At the present time old chintzes are being greatly sought after to be used for decorative effects. They have such a subdued or else a brilliant coloring that it is often a difficult matter to find rugs that harmonize with them. This difficulty can readily be overcome by using hooked rugs. Imagine a small bedroom, the furniture painted black with gaily painted flowers, walls of blue, bed-spread of rose, with curtains of chintz showing brilliantly blue stripes. For such a room the floor should be painted black to match the furniture. What could be more appropriate or harmonious for a covering than the hooked rug, worked out

The flower pattern is very popular in hooked rugs

An all-over flower design on a black ground

A checker board rug with flower center and black border

Between this scroll design of New England make and the patterns of French fabrics there is a discernable likeness

There is almost a Chinese feeling in this old hooked rug

Softness of tone would make this suitable for a bedroom

in rose on a blue background?

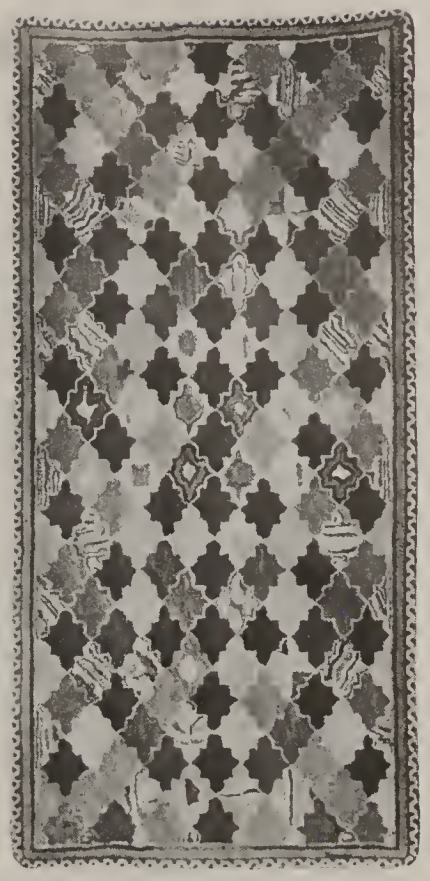
The value of this simple, home-made product must of necessity depend upon many things. First of all, are the primary factors—artistic designs and coloring. In connection with these, quality should be taken into consideration and the rug chosen for firmness, closeness of weave, weight or thickness, all four of which are points proclaiming its superiority.

Scarcely one out of a hundred people realize that the common hooked rug will harmonize with French furnishing. Considering its surroundings, New England farm life of a century ago seems hardly to have been in sympathy with the sort of environment that would produce the French mode of living, more especially the Louis XV mode. But it did.

Careful study will show that scrolls and shells were popular in the designs during this regime, and the French also were fond of colors as brilliant and gorgeous as were found in their brocades. On examining the home-made products of New England one is surprised to find that much the same sort of scroll, often with a Rococo feeling, and gaily colored flowers emblematic of the French brocades of that period are introduced. In the drawing in of calla lilies, poppies or daisies, each one of which has a great variety of

(*Continued on page* 56)

Because of its broken border this rug with brilliant cockatoos is an unusual example



Blue predominates in this Oriental design imitation

BUYING NOW *for the* FUTURE HOUSE

A Footnote On Conservation In City Apartments As It Was Tried In a War Bride's Living Room

"CONSERVATION is the smart thing nowadays."

That is how the renting agent replies when you despair at the absurdities of rooms he shows you. That also is the enigma set before the decorator. We must leave free spaces, keep to plain tones and "attic" every unnecessary piece of furniture.

So many people are just biding their time now; furniture is bought with a view toward the future house. In this apartment, then, we find the *vis-à-vis* of every fire place — the long refectory table and the comfortable lounge. This lounge has the left end on a ratchet to let down, so that an extra warrior can be stowed away. For who is not offering hospitality to some soldier or sailor? And it is the war brides who are clamoring for hints on flat furnishing.

As the exposure is north, the walls are a soft sea green. At the windows, chiffon curtains of American Beauty color—thin and not too intense. Two deep ruffles, picoted on with a picot edge, give weight so that they hang with a soft richness. Over these are curtains of deep American Beauty velvet.

When Johnnie comes marching home the war bride will move from her flat into a house. Hence the fireplace table and couch. Agnes F. Wright, decorator

The lounge is upholstered in velvet and has a cushion of brilliant Jaqueminot taffeta covered with tête de negre chiffon. It repeats the colors of the lampshade and the lamp base which is Italian glazed pottery, almost black in color. The wrought iron lamp was toned up with dull silver, and the vellum shade is a tone of green darker than the walls, with black and Jacqueminot decorations.

The old Italian desk is walnut and so is the table, which is covered with a strip of dark filet. In the foreground is a "Polly With a Past" chair, in heavy plain satin of American Beauty several shades lighter than the velvet.

Gillies

The walls of the living room are paneled and painted, a lighter shade being used to bring out the moldings. Embroidered Japanese screens fill some of the panels and a portrait serves for an overmantel decoration. Crystal chandeliers and sconces preserve the light tone which the walls give the room

In the library the architectural background is English oak with carved moldings. Set in bookcases are on either side the fireplace. A stone mantel of delicate design forms the focal point of the room. Around the hearth are grouped comfortable couches and deep chairs in a brilliant chintz

The house is in the dignified Georgian style, built of local granite with limestone trimmings and slate roof

(Left) Looking west along the terrace shows the front facade with the balance porches and over-entrance balcony

(Right) The master's study is finished in gum wood, a simple room providing masculine comforts. The mirror doors of the cupboard give an added interest to this interior

THE RESIDENCE OF EUGENE MEYER, Jr., Esq.

MT. KISCO, N. Y.

CHARLES A. PLATT, *Architect*

THE WHITE BATHROOM *and* ITS COLOR CODE

One Door to the Left of Godliness Lies that Room in Which Every Housewife Delights. Here Are Some Suggestions to Help Her

MILDRED GAPEN BOWEN

IF a housewife would "business manage" her bathroom she must see to it that it inspires orderliness. She must plan and equip it so well and furnish it so attractively that each member of the family will fold his towel neatly and rinse and spread forth his wash cloth on his own rod perforce. Indeed, he should feel ashamed to spoil the picture.

An all white bathroom, the dull finish of white enameled fixtures setting forth glistening porcelain surfaces, and cretonne quaintly alive to its responsibility of picking up color tones in bath mats, towels, and kindred linens,—this is the ultra modern, the super bathroom. In summer, quite the pleasantest room in the house. In winter, a bath paradise, one door to the left of godliness.

Every good housewife likes to spend money on the bathroom.

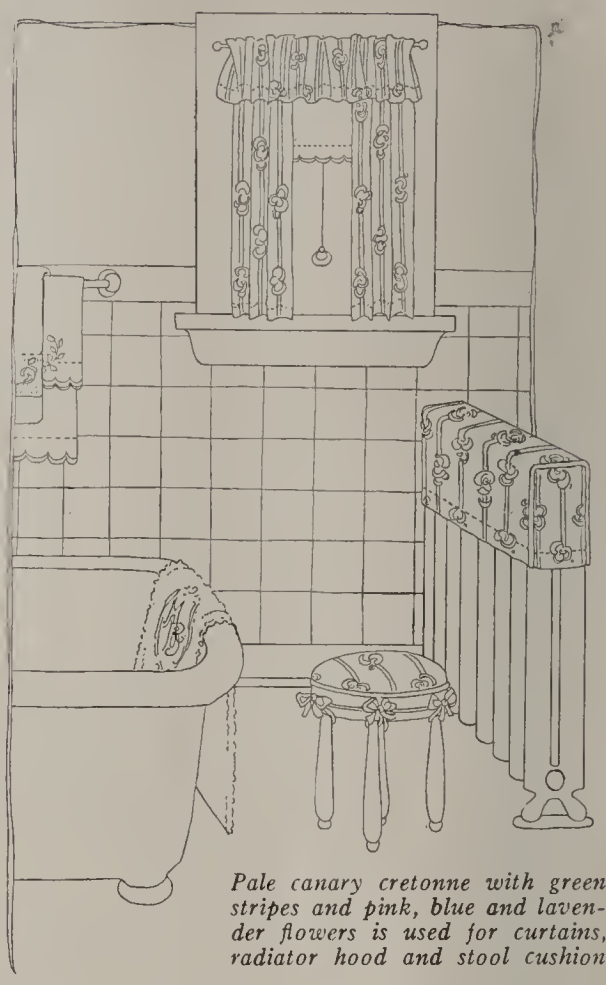
A newly-wed housewife not long ago remarked, "I was given thirty dollars on my birthday, and I spent every cent of it on things for the bathroom".

Not a difficult task, one might venture, since good equipment is not the least priced of household commodities. However, well made bathroom articles are a luxurious economy. Their upkeep is swallowed by the original cost. Really extravagant equipment is that which breaks, bends, rusts, scratches, or loses directly its first trim finish.

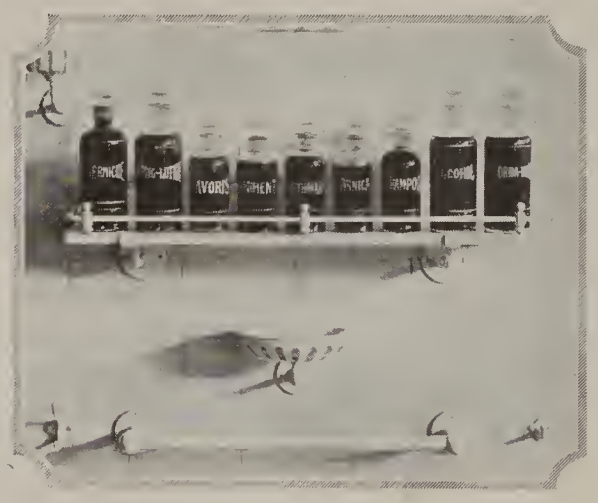
Many women, who do not feel in a position to outfit a bathroom completely in the best of the new white fixtures, buy one article at a time, collecting the entire set much as they have completed a dresser set of fine toilet articles. In this way the cost of this delightful paraphernalia does not fall heavily at any one time. Inexpensive articles, purchased at the Ten Cent store, are used temporarily and discarded as each new, thoroughly good piece is added to the whole.

Use the Best Fitments

The best white fitments now obtainable are made of high brass, white enameled with a dull finish. These are rust proof and practically chip proof. The tumblers, removable soap dishes, and glass shelves which accompany the fixtures are all of opaque white glass, and are very attractive. It is unnecessary to remind any housewife that it will not do to hang a damp towel or wash cloth on a steel hook, the enameled surface of which has been chipped. A brass base obviates this danger in the newest fitments and a series of thorough experiments has provided a smooth, enameled surface easily cleaned by soap and water and that "dean" of cleansers never found in package form—elbow grease. White fixtures are, or course, the most sanitary of bathroom furnishings, as every dot or spot of soil is self charted for removal. The articles selected for illustration are also the newest in design, the most improved, and the most popular of all white bathroom items.



Pale canary cretonne with green stripes and pink, blue and lavender flowers is used for curtains, radiator hood and stool cushion



Fired lettering in pink, blue, white or green has been emblazoned on these bathroom bottles. The shelf is opal glass with white enamel brass brackets and rail

A white enameled bathroom cabinet provides two small drawers at top, shelves for the weekly supply of linen and a bin for soiled linen. Without hand decorations, $15.50

The Color Code

"None but the guest deserves the fairest of household linens" might be a household dictum. Because of its kindliness it will no doubt hold water until the end of time. What housewife, also, does not delight in directing a guest to a well-ordered bathroom, one in which good judgment shows to advantage with good taste?

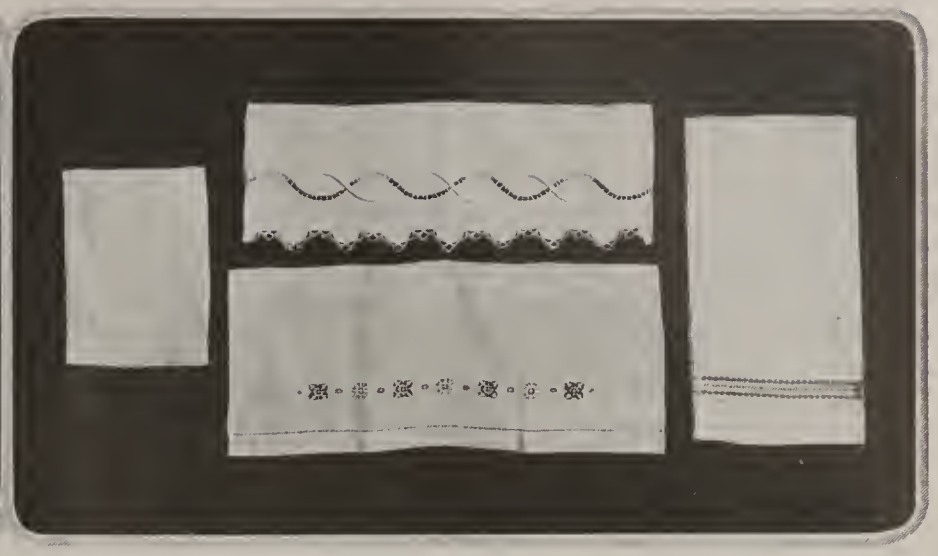
A true perspective on the average family bathroom, however, with its neat little group of "show" towels and its other little groups of the bread-and-butter variety, nowhere near so neat, should compel a broad smile.

After all, why not invest a reasonable sum in the artistic development of the family and bring things nearer to a level.

One mother, with ideas of her own about saving mother-tongue, has settled the matter in her particular household by adopting a color code in the bathroom. Fortunately for all no member of this group is color blind,—unless wilfully so. Between Father and five year old John, every tint has been requisitioned for stripes and patterns on towels, wash cloth, and bath mats. In order: Father has lavender; Mother, green; the two older girls, blue and yellow; the littlest girl, pink; and the aforementioned John, navy blue or Turkey red. Each individual has a stock of four bath towels, six hand towels, and six wash cloths. Emergency supplies and guest towels, face towels, and wash cloths are all pure white, and of extra fine quality, practically undecorated. The two older girls have added effective monograms to their quota of linens, although this is unnecessary for identification.

The linen marts of the world have been searched for the colorful linens illustrated. They give evidence of the strong hold of stripes

The color code is made possible by these broad striped towels and wash cloths in five regular bathroom colors. The monogram at the left is worked in French knots and by machine on the others



The upper huckaback towel is of Italian cutwork with Venetian point; the lower has inserts of Venetian point. To the right is a basket-weave linen with stripe; small guest towel has Colonial satin stripes

in the modes of bathroom linens. These contrast, by the rules of interior decoration, with the figured cretonne curtaining, bath stool cushion, and radiator dust hood.

Cretonne in the Bathroom

The little sketch in the upper corner of page 30 shows the successful use of cretonne in the bathroom. It is as cheery as the tinkle of a cool shower on a hot summer's day. The radiator hood protects the ceiling in winter from the dust of rising heat, while the cushion takes away that ever surprising chill of enamel surfaces. The roller shade is made of Indian head linen with a scallop of embroidery for border.

In any bathroom there should be a cabinet or chest of drawers. Two types are shown here. The white enameled cabinet on page 30 has two small drawers partitioned for such utilities as buttonhooks, files, and orange sticks. The opening below these forms a temporary table on which to place the weekly supply of bathroom linens before depositing them neatly on divided shelves. Below is a bin of roomy proportions, for soiled bathroom linens.

The other cabinet, which is at the bottom of this page has two drawers at the top divided into compartments for such extra toilet articles. The first large drawer is given over to hand towels and wash cloths; the second to bath and guest towels.

The Variety of Towels

Of towels and wash cloths quite a variety is illustrated. In one group the possibility of making a color code is explained by the broad striped towels and wash cloths in the five regular bathroom colors, and peace pink and apple green as well. The monogram on the bath towel is worked in French knots. The narrow striped towels are effective in pink, blue, yellow, green, or lavender, with machine-worked monogram.

Colorful bath mats enliven the white room. The towels are of shuttle weave

In the second group the upper, fine huckaback towel is one of the prettiest of Italian cut work with Venetian point at both ends. The lower has inserts of Venetian point, and is hand-hemstitched. To the right is a basket weave linen towel with a single stripe of indigo blue or Turkey red. Basket weave is the most absorbent of all linens. The small guest towel is fine huckaback with Colonial satin stripes.

The third selection has a bath mat in the middle. Bath mats such as this, in strawberry pink, give a much needed accent to a white bathroom, especially when embroidered with a five inch monogram of contrasting French knots. This is also colorful in tan, blue, or green. The towel to the left is domestic single shuttle weave with brocade patterned stripe of pink, blue, or gold. The towel to the right is of British manufacture with tulip border in ecru, pink or blue, and has a double shuttle weave.

If you would business manage the bathroom, provide it with an accessory chest for extra toilet articles and towels. A private shoe shining shop in one corner will also be appreciated

Other Accessories

Among the minor furnishings that one may consider for the bathroom is a shoe shining box. But be sure that this is kept supplied with fresh polishes and clean brushes. Nothing so exasperates the head of the house as to find polishes caked hard beyond use or brushes too stiff for polishing. A good assortment of polishing rags is also desirable.

Another feature is a soiled towel hamper, if one's bathroom does not contain some such chest of drawers as shown here. Often this hamper is kept in the closet.

Of medicine closets quite a whole article might be written. Fortunately these are now considered essential, and are usually provided built-in with mirror doors. One can only suggest that the housewife regulate these closets monthly.

A SWISS CHALET *in an* ILLINOIS RAVINE

A Make-Believe Estate Upon Which Two Happy People Live in a Cuckoo Clock of a House

HENRY BLACKMAN SELL

BREAK from the dusty road at the big black elm just north of the yellow cottage—you can't miss it — and cut down the trailing foot path that kitty-corners through the tangly underbrush of dogwood and hawthorne, of rag weed, of mullen stock and wild rose. Overhead the monarch oaks, stung into autumnal magnificence by sharp, prophetic frosts, bend their gnarled arms and stretch forth their glowing leaves as if to cool themselves in the refreshing fountains of maple gold. Gold and bronze, flame red, purple, brown and green, the giant tapestry is spread against the gray blue sky. Across the stone bridge over the deep, misty ravine. Again the road, dull ivory in the half sunlight. Down past the garden encircled house of the Lady-Who-Calls-Her-Flowers-Children, and turn to the right. Keep a-rambling. Follow the road. . . .

Hello! What's this?

A little red roof low among the trees. A stone chimney boldly demanding attention at the farther peak. But where's the house? Down the side of the ravine. Well, I never! Smoky gray, the lower half. Peacock green, the upper. A chalet, a real, old world chalet, with crossed logs at the roof. Built on the native rocks, built of the native rock, I do believe. It is like a toy house, so tiny, a cuckoo clock of a house. What a setting! Trees all around, wild underbrush, a tiny stream trickling down the ravine side, a rivulet in the gully. Come, let us descend the rustic stairway and make a neighborly call.

A Swiss chalet on a level stretch would be a contradiction in terms—and this chalet is no contradiction; it is a real chalet, built on the tip of a ravine. Winding paths go down from the house through the bushes, and here is hid away an outdoor dining room for the pleasant days of summer

On the peacock green door, with the black striping, is a miniature stag's head knocker. Tap—tap—tap! Madame at home in a russet gold smock opens to her guests.

"May we peak?"

"Indeed you may. Won't you come in?" And as we enter, a snowy white Persian kitten flashes through the doorway to chase the scurrying leaves in the tiny meadow on the hill, her tinkly silver bell warning incautious songsters from her mischievous paws.

"Won't you sit down and chat awhile?" Madame offers the cozy bright blue—penciled gold and green—rockers and seats herself on the long, dark russet armure covered chaise longue. A hearty fire of birch logs crackles in the huge rough cut stone fireplace, for the afternoon is chill with the breath of fast approaching winter.

The floor—dark tangerine—is painted, a harmony-in-contrast with the fawn mixed with soft and dullest blue-gray linen rugs. The painted walls are match-box blue. The baseboard and the lattice trim, dull ultramarine. Black, but bright figured, linen curtains are at the windows. Along the walls —just hand high—runs a book shelf painted flat black. The line of books give the sense of a frieze; a frieze through which one might browse for hours and find no end of fascinating books. Intriguing titles catch the eye. Unusual bindings. Strange and familiar names. Evidently Monsieur collects.

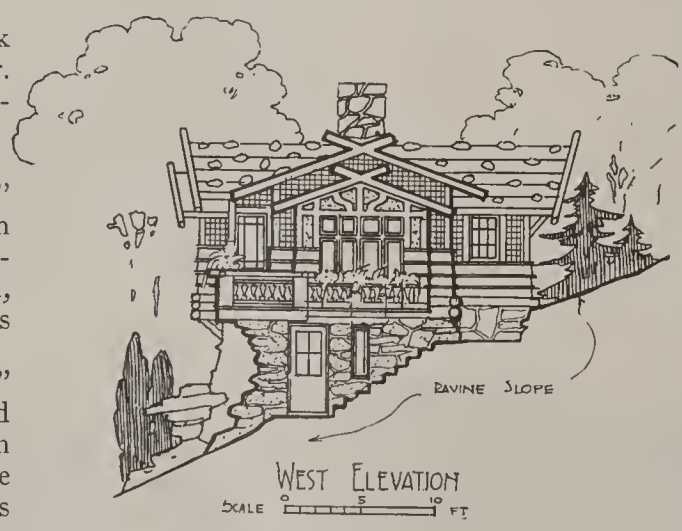
"What a wonderful old screen. Is it Japanese?"

"Yes, a friend brought it to us from the far East. It is four hundred years old. It would not stand alone, it was so worn, so we cut a piece from the wall and tacked it in. I rather like the scheme. The colors blend so beautifully with the room. In fact, the truth is that we repainted the room to match it. A treasure like that is worthy of some consideration."

Madame rises.

"Pardon me a moment. I'll make the tea. I have no maid. The work in this little toy house of ours is as simple as A, B, C. Would you like to see the kitchenette?" We would.

The kitchenette is as compact and shiny as the workshop of a chemist. Four feet wide, it is, and twelve feet long. The sink against the wall stands exactly in the center. To the right, an ice chest. The top of the ice chest is used as a kitchen table. The cooling chamber opens at the side. To the left, a modern gas range. Two full-length shelves above. The lowest, just hand high, holds the dishes of every-day use, and a series of confectioners' jars for spices, tea, coffee, sugar and the like. Handy. The higher one, reached by the aid of a two-step ladder, holds the brasses, electric toaster, grill and chafing dish and less used equipment. All the cooking utensils are aluminum and glass. The silver is held in compartment canton flannel cases tacked to the wall near at hand. A shelf along the opposite (partition) wall is used for glasses. Cups depend from small brass hooks. A rod fastened to a wood strip, half way up the wall, holds knives and cooking spoons. From a row of hooks just under the glassware shelf and just above the knife rack, hang scissors, sieves, rolling pin, bread board and meat chopper. The dinner dishes are Rookwood. The luncheon and tea set, orange-tan Japanese earthenware.



The architect, who was Carl Hoerman, has drawn up a side elevation to show how the chalet is held in place—a rough, field stone foundation. Above it is a balcony that runs around the ravine side of the house

The tea kettle boils. Madame sets up the folding, blue tiffin stand, and spreads the tea cloth. The November twilight dims the light from out of doors. Candles are brought out, their tapers lit. Long shadows deepen in the corners, lights and high lights flicker on the glass and silver upon the linen cloth. The fire blazes up as an under log crumbles and falls back.

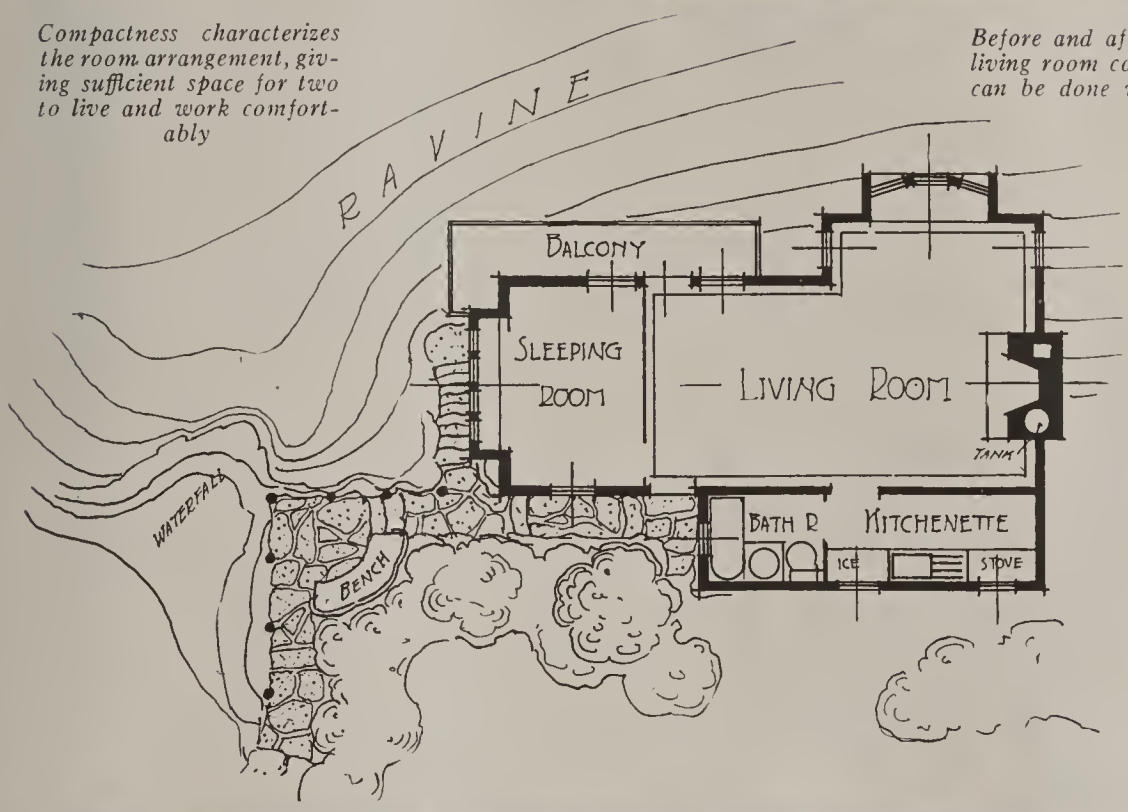
"What a charming setting this chalet has!"

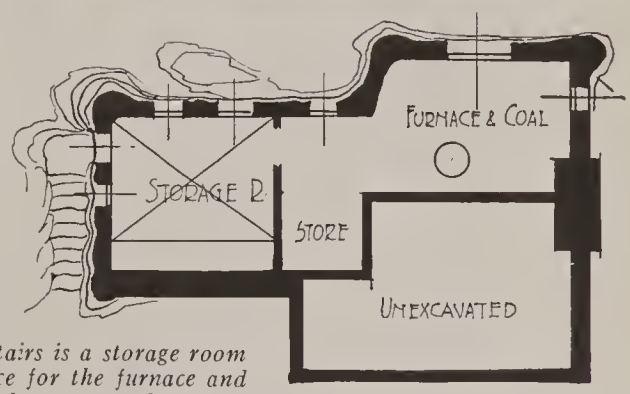
"Yes, I think that every season is the most beautiful. In winter the bare trees stand out against the snow in sharp black and gray lines, tracing the most alluring patterns. We have snow in the ravine from the first heavy fall until spring. Then as the snow melts into the rivulet the sides of the ravine, dull brown, waken with a sprinkling of white hepaticas. As the days grow warmer the hepaticas spread and spread until the whole ravine side is white and pale pink and blue with them. Before they fade the trilliums and bloodiest bloom. They have scarcely gone when the new grass, the violets and the wild roses are here. The little tree leaves follow, jeweling the trees, and it is summer. Then come the blue and white and lavender phlox, with marsh marigold and

(*Continued on page* 60)

Before and after views of the living room corner show what can be done with wall board

Compactness characterizes the room arrangement, giving sufficient space for two to live and work comfortably





Below stairs is a storage room and space for the furnace and coal, with entrance down the ravine

At one end of the living room is the dining room corner. Books fill a shelf that circles the room, above a burlap panel

A Chinese screen one side of the living room wall, next to the field stone fireplace. Through the door is the kitchenette

THE ROSE GARDEN of TWO POPULAR ARTISTS

Like Most Famous Artists and Literary People, the Leyendecker Brothers Find a Goodly Share of Inspiration in the Surroundings of a Quiet Country Home

MOST of us have a lively curiosity as to the surroundings in which artists and literary people live and move and have their being, and from which they derive their inspiration. In probably a large majority of cases these surroundings are quiet country homes, set amidst gardens and trees, in the calmness of free air and open skies. That gardens should have so prominent a share in the products of brush and pen is an added proof, if any were needed, of their essentiality to humanity.

It may sound like a movie hero popularity contest, but—who is your favorite magazine cover artist? If we were to hazard a guess, we would think of just one name: Leyendecker. Whether "F. X." or "J. C." is quite immaterial, for these two brothers hold jointly and singly a unique place in the illustrating world.

The Leyendecker brothers' home is at New Rochelle, New York. Below the house, and reached directly from the broad terrace, a semi-sunken rose garden fills the view. Bricks laid in herring-bone design form the paths, and there are borders of green turf about the bushes. Cedars, spruces and pines are the immediate surroundings of the garden, while taller growing oaks and other deciduous trees give solidarity to the background.

From the terrace steps to the stone bench and wall at the opposite side, the garden is a delightful spot in which to idle away a fragrant June dusk. Quite different is its atmosphere then from what it is in the early morning, when shadows still hover over it and the night's dew clings to the delicate reds and pinks and whites of the blossoms' petals. Yet whatever the hour or light, the garden's influence on its owners' work can never be denied.

Tebbs

There is none of the traditional attic bedroom atmosphere about the studio where Francis X. Leyendecker does his work. Space, light and a pleasant garden without—these are his surroundings

The rose garden lies below the terrace, from which access is had by a broken flight of steps. The approach is extremely simple, with all the charm which well chosen simplicity is bound to bring

The central feature is a fountain and pool, planted with water lilies and a few taller growing aquatics. The rose plots are grouped around its circumference

No garden can be complete without a proper background. Looking down from the terrace, the view terminates in a setting of cedars with deciduous trees behind

A LITTLE PORTFOLIO *of* GOOD INTERIORS

In San Pietro at Perugia was found the inspiration for this music room in the Baldwin residence at Mt. Kisco, N. Y. The walls are old gray plaster with window openings and gallery brackets decorated in the Italian manner. Old choir stalls line the walls. The roof is supported by heavy painted oak trusses. A musician's gallery is at one end. A famous set of tapestries of the Trojan War is hung on one wall, and from the gallery the flags of the Allies. Doors are of carved walnut and American walnut comprises the other woodwork. Benjam.n Wistar Morris, architect. John Hutaff, decorator

Hewitt

Mauve, rose and amber is the scheme in the boudoir of Miss Anne Meredith, New York City. Under-curtains are pink gauze and over-drapes light rose taffeta with an inserted ruffle and piped with amber. Shade, yellow and rose chiffon; rug, mauve. The linen is a French design in mauve, amber and rose. Walls and furniture deep ivory. Agnes Foster Wright, decorator

The end of the living room in the residence of Courtlandt D. Barnes, Esq., Manhasset, L. I. (See pages 24-25) is shelved to form a library corner. A Sheraton cabinet with glass doors and clock, a unique piece, graces one side of the room. The walls are paneled and painted in ivory. Peabody, Wilson & Brown, architects. Schmitt Bros. were the decorators

Tebbs

Northend

In the placing and appreciation of a good piece of furniture the background plays an essential rôle. It must be relatively as dignified as the furniture, yet not so pronounced as to distract. In addition, the wall should afford a silhouette value for the furniture. Lee Porter, decorator

Hewitt

The dining room of the apartment of Mrs. Ronald Tuttle, New York City, which opens on the living room shown on page 27, has walls of light green and delicately designed black lacquer furniture. Curtains and portières are linen in pink and American Beauty edged with a jade green taffeta that matches the gauze of the under-curtains. The decorator was Agnes Foster Wright

The living room of the J. S. Phipps cottage, which is shown on page 13, has a background of ivory walls paneled with molding and covered with canvas. An upholstered fireplace bench takes the place of the usual davenport which, in this room, is against the wall. There is a pleasant and convenient disposition of small tables. Peabody, Wilson & Brown, architects

Northend

Harmony can be readily found in any furniture group by regarding the source of the various objects. In this grouping by Lee Porter there are decided affinities between the painted Italian table and chairs, the richly embroidered Italian brocade and the old ivory of the Italian alabaster vases

Tebbs

PLANTING THE DECIDUOUS TREES AND SHRUBS

General Principles of Arrangement and Specific Details of Varieties, Combinations and Groupings

ELIZABETH LEONARD STRANG

FOR an immediate effect under trying conditions of soil, exposure and climate, deciduous plants are to be preferred to evergreens. In summer, they furnish luxuriant masses of green, flowers, and fragrance; in autumn brilliant coloring and fruits; nor are they devoid of interest in winter, for vari-colored twigs and persistent fruits give as much cheer as the slower growing and doubly expensive conifers. The choice of deciduous material for winter effect is of more importance than is ordinarily supposed, because the texture of the twigs, whether coarse like the *Physocarpus* or fine and glossy like the *Spiræa Van Houttei,* will make a vast difference in the aspect, particularly if it is impracticable to mingle evergreens with them.

Having decided upon deciduous planting as the solution of a particular problem, the choice lies between trees and shrubs. The former are planted for shade, in avenues, as street trees, or in groups on the lawn; for the beauty of their flowers or foliage; for a utilitarian purpose like fruits or nuts; to blot out an unpleasant outlook; or to form accents or high points in massed shrubbery.

Shrub Arrangements

Shrubs should be used in masses, though occasional specimens are appropriate, such as the lilacs flanking the entrance gate or the syringa at the house corner. In planting for mass effect two main types of arrangement are to be considered:

There is the suburban place where the grass is clipped and consequently a definite bed line is required, and the shrubs present an unbroken line of green at one with the grass. Such planting needs very careful arrangement, due regard being paid to height, form, and texture of the mass, keeping the idea of bloom, fruit, or other items of individual interest subordinate to the effect as a whole. Of course, spotting of specimens about the lawn is to be avoided. It is desirable to maintain open stretches interspersed with occasional trees, and to screen the boundaries and service portions.

However, mere barrenness should not be mistaken for apparent extent. The inner margin of massed shrubs should be so varied in its contour that it shall half reveal, half conceal the ravishing glimpses which compel one to explore and classify the outlook spiritually; whereas a uniform border would actually make the place appear smaller because the entire vista would be perspected at a glance.

In planning such a border it is necessary to draw a plan showing the shapes of the masses on the ground, and an elevation showing the heights or sky line. As a rule, the greatest thickness on the plan will have a correspondingly greater height in the elevation. Avoid monotony of form in plan and elevation alike. Pointed accents, picturesque Japanese forms, and low spreading types may give variety to the softly rounded masses. In many places these masses are high to shut out undesirable outlooks, in other parts low to frame pleasant views. It is not necessary that each part of the border shall be graded down in three heights, tall, medium and short, as is sometimes advocated. This tends to stiffness, but it is decidedly important that all leggy or ungainly plants shall be faced with smaller shrubs whose foliage grows closely down to the ground. Finally, having thus carefully selected and arranged the plants according to form, something attractive should be included for each season of the year, from the pussy willows and *Cornus mas* of early spring to the witch hazel of late autumn or the golden barked willows and hawthorn berries of winter.

The second type of massed shrubbery planting to be considered is on the country place where a high degree of polish is neither necessary nor desirable. This affords a delightful opportunity of creating informal woodsy plantations of mingled trees and shrubs. If properly done it need not be limited to wild sites, but may be introduced in suburban or large city places. However, it requires greater art in its execution than the first type, since the average gardener in his zeal to have everything tidy, spoils the hoped-for informality by sharp edges of turf and too much clipping. In this kind of planting the trees are set close together as they are found growing in nature, even though to do so hinders their best individual development. There is no attempt to have an unbroken wall of foliage, but the effect is more mixed, twiggy, and open, with deep shadows and leafy undergrowth. No definite bed line is desirable, but this merging of turf with shrubbery is always a difficult problem to handle, since it entails endless labor in keeping grass and weeds away from the base of the shrubs. In the real country the grass growing long will not look out of place, but in places where greater neatness is desirable, wild violets will luxuriantly clothe the bare soil, and quite choke out all undesirable undergrowth.

Formal Uses

Still a third way of using shrubs or small trees is in an architectural way in the formal garden. An example of this is shown in the lower plan on page 39. A close hedge of Lombardy poplars 15′ high across the end, entirely shuts off a view of some high apartment buildings, while the neighboring houses at the sides are screened by luxuriant green masses of honeysuckle and syringa, pruned back to encourage a dense growth. In front of the poplars the fine textured *Stephanandra* and *Spiræa Van Houttei* contribute to the garden's frame of verdure, while the service entrances are almost entirely concealed by arching privet. The flowering trees used as accents could be pink crabs or cherries, standard lilacs or snowballs, or specimen white dogwoods. The beds are edged by a low clipped hedge of Japanese barberry, with higher accents at the corners of *Spiræa Van Houttei.* Both of these shrubs are very amenable to clipping. The former is much used in regions where box is not hardy, and where the expense of an evergreen edging is

PLANTING LIST FOR SUBURBAN PLACE

	TREES	Height	Cost each
1.	*Betula populifolia*, 11 plants, groups 2–3′ apart. Gray birch, small tree useful for effect of immediate height..	4′–6′	$ .50
2.	*Acer Ginnala*, 3 plants, specimens. Tartarian maple, small tree to 20′, red stems and fruit.....	3′	1.00
3.	*Salix pentandra*, 6 plants, 4′ apart. Laurel leaved willow, small tree, dark glossy foliage useful for quick screen.....	5′–6′	.50
	SHRUBS		
4.	*Cornus mascula*, 3 plants, 4′ apart. Cornelian cherry, very early yellow flower, red fruit.....	3′–4′	.50
5.	*Syringa vulgaris hybrids*, 5 plants, 3′ apart. Hybrid lilacs Marie LeGraye, single white; Michael Buchner, double lilac.....	3′–4′	.75
6.	*Prunus japonica rosea* fl. pl., 4 plants, 2½′ apart. Double pink flowering almond, good combination with the lilacs.....	2′–3′	.35
7.	*Spiraea Van Houttei*, 4 plants, 3′ apart. Van Houtte's spiraea, white flowers in May, drooping habit, faces down well.....	3′–4′	.35
8.	*Exochorda grandiflora*, 1 plant. Pearl bush, attractive white flowers in spring. Covered with luxuriant green very early, 2′–3′ $ .35.....	3′–4′	.50
9.	*Lonicera Morrowi*, 7 plants, 3′ apart. Japanese bush honeysuckle, white flowers, red fruit. Luxuriant green foliage, faces down well.....	3′–4′	.35

	SHRUBS	Height	Cost each
10.	*Hypericum aureum*, 1 plant, specimen. St. John's wort, large yellow flowers with prominent stamens in July and August; dwarf.....	2′–3′	$ .35
11.	*Viburnum dentatum*, 3 plants, 4′ apart. Arrow-wood, inconspicuous white flowers, dark blue berries, dark crimson autumn foliage. Medium size, 2′–3′ $ .35.....	3′–4′	.50
12.	*Viburnum cassinoides*, 2 plants, 4′ apart. Withe rod, white flowers, berries varied, rose, orange and blue, covered with whitish bloom, 2′–3′ $ .35.....	3′–4′	.50
13.	*Rhus glabra*, 3 plants, 2′–3′ apart, close together. Smooth sumac, accentuative form, and vivid red in autumn, 2′–3′ $ .35, or.....	3′–4′	.50
14.	*Rhus aromatica*, 14 plants, 2½′ apart. Fragrant dwarf sumac, leaves out late, small yellow blossom, vivid autumn red.....	2′	.35
15.	*Hamamelis virginiana*, 3 plants, 4′ apart. Witch hazel, large leaves, excellent green, small yellow flowers in November.....	3′–4′	.50
16.	*Viburnum opulus*, 3 plants, 4′ apart. High bush cranberry, white flowers, large red fruits in fall and early winter.....	3′–4′	.50
17.	*Berberis Thunbergii*, 9 plants, 2½′ apart. Japanese barberry, good facer, vivid autumn red, bushy, red berries remain on the shrub all winter until pushed off by new leaves.....	2′–3′	.35

PLANTING LIST FOR WOODSY BORDER

	TREES	Height	Price each
1.	*Larix laricina*, 1 plant, specimen. American larch, deciduous evergreen, feathery light green foilage in spring, good with red maple, 2′–3′ $1.50...	5′–6′	$4.00
2.	*Acer rubrum*, 14 plants. 3′–5′ apart. Red maple, saplings planted thickly to secure woodsy effect, deep red blossoms and opening leaves in spring.....	3′–4′	.35
3.	*Amelanchier canadensis*, 5 plants, 3′–4′ apart. Shad-bush, small trees, white blossoms, good with red maple.	3′–4′	.35
4.	*Liquidambar styraciflua*, 1 plant as specimen. Sweet gum, red in autumn.....	6′–8′	1.25
5.	*Salix caprea*, 2 plants, 3′ apart. Goat willow or pussy willow, attractive in spring for the pussies. Secure staminate plants.....	4′–5′	.50
6.	*Populus tremuloides*, 5 plants closely grouped. Aspen, attractive creamy green bark in winter, picturesque form, interlacing branches.....	8′–10′	1.00
7.	*Cornus florida*, 5 plants, 3′ apart as specimens well to front. Flowering dogwood, white, May, 3′–4′ $ .50..	4′–5′	.75
	SHRUBS		
8.	*Cornus alternifolia*, 9 plants, 4′ apart. Alternate-leaved dogwood, tall shrub of graceful tree-like form, white flowers, blue fruit.....	3′–4′	.35
	SHRUBS		
9.	*Azalea nudiflora*, 3 plants, 3′ apart. Pinxter flower, pink flowers, likes shade and moisture.....	15″	.75
10.	*Sambucus canadensis*, 5 plants, 3′–4′ apart. Black-berried elder, large white flowers good with roses in July. Edible fruit, leggy, needs facing, 2′–3′ $ .35.....	3′–4′	.75
11.	*Rosa blanda*, 12 plants, 2′ apart. Single wild rose, typical single pink wild rose, not fragrant, red winter twigs.....	1½′–2′	.25
12.	*Alnus glutinosa*, 4 plants, 4′ apart. Alder, interesting dark brown fruits and twigs for winter effect.....	3′–4′	.50
13.	*Cornus sanguinea*, 10 plants, 4′ apart. Red twigged dogwood, white flowers in May, spreading form, faces down well, blood red twigs in winter.....	2′–3′	.25
14.	*Rhus glabra*, 8 plants, 3′ apart. Smooth sumac, upright form, red fruits and autumn foilage, 2′–3′ $ .35.	3′–4′	.50
15.	*Rhus copallina*, 8 plants, 3′ apart. Shining sumac, glossy leaves with winged petioles, vivid autumn red, medium size and bushy, 2′–3′ $ .35..	3′–4′	.50
16.	*Aronia melanocarpa*, 7 plants, 3′ apart. Black fruited chokeberry, single white flowers in May, glossy black fruit.....	2′–3′	.35
17.	*Ilex verticillata*, 5 plants, 3′ apart. Northern holly, showy red berries. Dioecious, get both forms or it will not fruit.....	2′	.35

burnum dentatum, and the Japanese barberry in combination with birches and witch hazel is anything but commonplace.

However, if one wishes to introduce some of the rarer shrubs, try *Symplocos cratagoides,* with small white flowers in May and bright blue fruits in autumn; *Callicarpa purpurea* with showy purple fruit; Enkianthus, a Japanese shrub valued for its vivid autumn red; *Evonymus alatus,* whose corky bark and brilliant autumn foliage are still further enhanced by pendent red fruits; *Halesia tetraptera,* or snowdrop tree, whose white bells appear before the leaves in spring.

In May there is a wide range of bloom: *Exochorda grandiflora,* or pearl bush, a choice shrub with racemes of white flowers; *Fothergilla major,* with heads of white resembling bottle brushes; *Chionanthus virginica,* or white fringe, with dark glossy leaves and feathery white bloom; *Viburnum Carlesii,* with compact fragrant clusters like large Mayflowers; *Cornus Kousa,* or Japanese flowering dogwood, appearing later than the native variety, with petals pointed instead of indented. In summer there is *Potentilla fruticosa,* a low shrub whose yellow flowers appearing in July resemble tiny single roses; golden Hypericum; and *Kohlreuteria paniculata,* or varnish tree, whose graceful compound leaves are topped by clusters of small yellow flowers lasting for nearly a month in midsummer.

Special Combinations

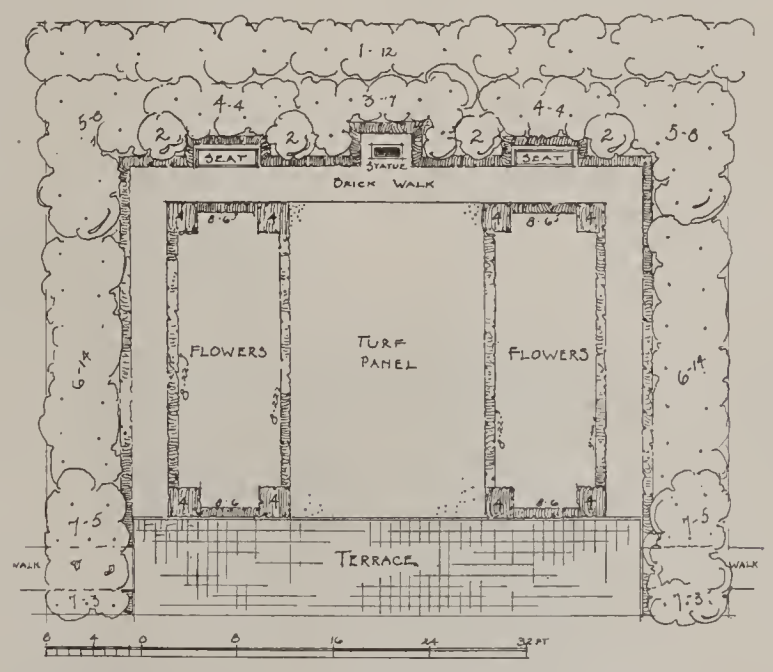
It is suprising how many attractive combinations of deciduous plants are seen when one is on the lookout for them. In March or April, the feathery green of the larch with the blood red blossoms of the swamp maple and the snow white of the shad-bush; in May purple lilacs with a facing of pink flowering almond, yellow and orange *Azalea mollis* with purple wistaria and lavender German iris, or the luxuriant white mass of the *Deutzia Lemoinei* as a background to brilliant Darwin tulips; in June,

(*Continued on page* 54)

prohibitive. It must be trimmed at least once a week in summer if it is desired to keep it as small as 1′ high. In larger and more intricate formal gardens arches of hawthorn, hornbeam, privet or climbing roses may be used. The outer hedge may be of lilacs, altheas, *Spiræa Van Houttei,* buckthorn or privet. The stiffness of the formal beds may be agreeably broken up by the irregular disposition of choice flowering shrubs like *Deutzia Lemoinei, Abelia floribunda,* flowering almond, *Spiræa cantoniensis,* or Harrison's Yellow rose. Aside from forming attractive combinations with the herbaceous plants, they give a sense of height and form to the garden in the winter months when the snow has obliterated the design of the beds.

Choice of Varieties

After a study of the arrangement of the trees and shrubs comes the intelligent choice of varieties. One usually begins by deciding to avoid all the hackneyed suburban combinations. This is a wise thing to do, for the barberries, spireas and honeysuckles are much over-used. There is, however, a sound basis for their use, inasmuch as they flourish where the more unusual shrubs languish and die. But many other plants are equally easy to grow and people should be educated to their use, which may be in combination with the proved standbys, to give variety and originality of effect. The finely cut foliage of the *Spiræa Thunbergii* is lovely in the fall, as it flashes pink against the dark bronze-red of a *Vi-*



PLANTING LIST FOR THE FORMAL GARDEN

	TREES	Height	Price each
1.	*Populus nigra* var. *fastigiata*, 12 plants, 5′ apart. Lombardy poplar..	10′–12′	$1.00
2.	*Malus Scheideckeri*, 4 plants, as accents. Flowering crab, pale pink, good shapely tree, 4′–5′ $1.00.....	6′–7′	15.00
	SHRUBS		
3.	*Stephanandra flexuosa*, 7 plants, 3′ apart. Shrub with finely cut dense foliage, pinkish twigs, and small white flower.....	3′–4′	.50
4.	*Spiraea Van Houttei*, 16 plants, 3′ apart and specimens. Van Houtte's spirea, clipped into square shapes for accents on the corners of the beds...	3′–4′	.35
5.	*Philadelphus coronarius*, 16 plants, 4′ apart. Mock orange, fragrant white flowers, dense form, good foliage.....	3′–4′	.50
6.	*Lonicera tatarica* var. *rosea*, 28 plants, 3′ apart. Pink flowering Japanese honeysuckle, particularly good dense green foliage covering the bush very early.....	3′–4′	.35
7.	*Ligustrum Ibota*, 16 plants, 3′ apart. Japanese privet, the most hardy variety. Trained to form a covered arch over the side paths.....	3′–4′	.35
8.	*Berberis Thunbergii*, 255 plants, 1′ apart. Japanese barberry, clipped to form a square hedge. Keep shrubs from overhanging and killing it, per hundred.....	1½′–2′	15.00

A COLONIAL HOUSE SUCCESSFULLY RESTORED

Both Fabric and Feeling Have Been Preserved in this Connecticut Home of a New York Architect

LEMUEL FOWLER

IT is not surprising that an ever increasing list is available of Colonial houses that architects have restored for their own use. The latest name on the list is that of Herbert M. Baer, an architect of New York City, who has recently completed the restoration of a house dating from 1750 or thereabouts, located in Westport, Connecticut.

Consistent restoration is difficult at all times and it must be said that Mr. Baer has succeeded in the task better than many of his contemporaries have, somewhat because his find was a good one at the start.

A Colonial house may be genuine and eminently respectable, but it may never have been beautiful, like a George IV sideboard which is clumsy and ugly enough to throw one into a fit of hypochondria. There is more genuine, antique furniture of this ill-advised period knocking about than there is any demand for, and it can be picked up at regular bargain prices. It never was beautiful, and is still less so now.

Save for the added left wing, the house stands as it was built in 1760

Although new, this entrance carries a convincing Colonial atmosphere

The roof swings low in the rear, covering a broad porch. A long dormer adequately lights the upstairs chambers

Architecture's Dramatic Note

Luckily, in one way, there are lots of people who, far from discerning the dramatic note which I claim to be the secret of good architecture, cannot even distinguish between good and bad lines, proportions and the dynamics of color. They are the people for whom are written such helpful books as "How to Appreciate Pictures," "How to Listen to Music," and — yes, Ovid's "Art of Love." Not hopeless, but lacking in the necessary technical groundings of their chosen avocations, groundings that are usually intuitive, and need no special training. Devoid of all graciousness, as it is, the George IV furniture yet deserves an asylum, if it be genuine and respectable, and finds it here.

Luckier, however, are the circumstances in the case of an architect. Mr. Baer discriminated in selecting a truly beautiful old-timer upon which to operate for his professional recreation—beautiful always it must have been even during its most lamentable vicissitudes, and under the worst aspects it ever wore.

Like a valuable piece of furniture of the Chippendale period, which has been neglected and is sadly out of repair, the restoration of an old house requires judgment. Mr. Baer was content to restore, and stop. This requires self-control. He added the extension to the left, which might just as well have been added toward the close of the 18th Century had the requirements of the first owners demanded more room — more "ease, elegance and hospitality" in the words of Eliza Southgate in her delightful "Letters." But if Mr. Baer has amplified, it has been so cunningly done, that it is difficult to spy where. It is all in the vernacular of genuine 18th Century work.

Good and Bad Restoration

Many designers have discovered, to their confusion, that the knowledge of what makes the restoration of a Colonial house or the reproduction of one good or bad, is not a matter of luck, any more than it is a detail of architectural knowledge to be casually picked up when needed. The original Colonial architect knew well how to get his dignified effects with no loss of homelikeness and with no extravagance of material. To the Colonial practitioner architecture did not mean the use of a number of well-known hackneyed details to be used time and time again in the most dog-eared fashion, but it meant a certain stern simplicity and dignified leisureliness, a careful eye for sensible design and well-considered form and conscientious construction that is not always understood, it is sad to say, by the designers of the present time.

Certainly you have noticed in visiting such monuments of Colonial architecture as Mt. Vernon, the Longfellow house or the splendid old houses in Salem, or Portsmouth, that the successful Colonial house is not in any wise elaborate but rather sternly simple. The suc-

A detail of the living room shows the paneling and fireplace. The frame around the opening, with no mantel shelf, is typical of pre-Revolutionary work

The other view of the living room shows the simplicity in furnishing that characterizes the entire treatment of the house. Most of the furniture is antique

cessful Colonial house, the one you remember longest, is not one that stands at the roadside and blatantly proclaims its qualities of having Colonial details upon every available square foot of the structure, but it is the unassuming one that stands back among great trees and is surrounded by flowers and vines and perhaps contains no single detail that you ever saw or ever heard or imagined having been used in any house of the authentic Colonial period.

As It Was Found

At the time of its purchase, the exterior of Mr. Baer's house was encumbered by many additions that had been put in place by generations of farmer owners to whom strictly utilitarian considerations occupied a much more important place than any thought of architectural continuity or faithfulness to any esthetic laws.

In spite of this, you will agree that this house now carries with it as convincing an atmosphere of genuineness as a house may conveniently possess. Careful study of the photograph reproduced here shows us that in order to get this Colonial atmosphere, it was not necessary to go out with a pencil and rule and make an exact copy of an old example. Too often the copy lacks the convincing spirit of age that this house so distinctly possesses, for the simple reason that the copy lacks the sturdy truthfulness of construction and those qualities of virile resourcefulness that the designers put into the original product.

To design a Colonial house successfully assumes that the designer possess some of that Colonial feeling. The "doing" of Colonial (in modern practice) too often completely ignores any possession, even the smallest, of those qualities. But Mr. Baer's house shows the superintendent of its restoration to be the fortunate possessor of those desirable qualities.

Restoring or designing in Colonial is a little understood art. A well-known Colonialist once explained that he had no use for the many excellent text books that have been published on this style, because he had Pepys Diary always on hand and numerous volumes of 18th Century letters and memoirs, all of which he considered were the best guides for the acquisition of the feeling and spirit of the age in which Colonial work was produced.

This certain feeling which makes you sense that here is something unusual in the way of fine old houses, is all secured by refraining from copying and reproducing time and again the forms and details that the Colonial builder and designer produced. It is obtained through the more difficult task of copying the Colonial point of view and designing in the light of the knowledge gained thereby.

Mr. Baer seems to have understood all this and then, too, in addition to all that, it is also true that he seems to have been especially fortunate in the important matter of entourage, the lay of the ground, and the disposition of some venerable trees.

You cannot simulate the irresistible tranquillity and twilight of great age with saplings, a few two-year-old shrubs, a lawn mower and some crushed blue stone for the walks.

You cannot induce a comfortable breakfast feeling with the typical setting of a commuter's home and the knowledge that everything depends upon one making a certain train.

The Illusion of Ease

The existence that is suggested by most suburban homes to-day, is one of hurried nervousness and restlessness while the Colonial house suggests an opposite condition of things.

And if there is one desideratum, which I may say is the *sine qua non* in every restoration of the Colonial house, it is the atmospheric illusion which pervades the whole picture, that one's time is still a little one's own to be consecrated to a little homely charity.

Mr. Baer, if I am not mistaken, does not rush for a train that "gets him in" at 8:58. Unless all the indications of his house are false, he takes a later train and comes in to town in a very leisurely manner on one that arrives nearer 9:25.

Hidden under many coats of paper, plaster and galvanized iron the architect found an old kitchen fireplace, which he incorporated into the dining room

In one corner of the dining room has been built a Colonial china closet, which is characteristic of the period and harmonizes with the furnishings

Among the diversity of interpretations in the Neo-Classic period is the carved gilt convex mirror or girandole

MIRRORS *and* MIRROR FRAMES *in* THREE CENTURIES

The Curve of Furniture Development is Marked by the Design of Renaissance, Baroque, Rococo and Neo-Classic Mirrors

COSTEN FITZ-GIBBON

THE story of mirrors as furniture and as factors in decoration begins in the 16th Century. As furnishing and decorative adjuncts they reached the climax of their development in the 18th Century. As imposing expanses of glass they attained a size in the early 19th Century that sometimes dwarfed the decorative significance of their frames. Both periods are well worth the study of those who are interested in interior decorating.

Certain frames are so adjustable that they may be used almost anywhere with equally happy effect. Others, again, have such pronounced characteristics that they demand careful consideration on the score of the principles of correspondence and analogy of line.

One thing is plain: mirror frames echoed faithfully the progress of evolution in the great cycle of style development as manifested in its successive phases—Renaissance, Baroque, Rococo and Neo-Classic, followed by the Directoire and Empire as subsidiary stylistic phenomena.

The size of glass obtainable governed the size of mirrors and, consequently, much of their decorative capacity. In the 16th Century sheets of mirror glass were small and the frames were minor considerations, so far as the space they occupied was concerned. Mirror glass was also precious and on the frames, therefore, were often lavished great care and expense. When precious metals, precious stones and cameos were not employed as framing accessories, the frames were of wood carved in high relief in motifs characteristic of the period, motifs that exhibited a strong architectural trend. Nearly all the glass at this time was made in Venice and Italy had prac-

French, 18th Century gilt frame with painted panel. Karl Freund

Under the Baroque designs comes this Restoration carved wood and silver gilt mirror. Lehne

Late Renaissance Italian carved and gilt mirror. Courtesy of Nicholas Martin

An English Baroque mirror is silver gilt with sun-rayed frame. Courtesy of Lehne

Queen Anne mirror painted light green with Chinese motif in panel. Courtesy of R. H. Lehne

A Neo-Classic design in Italian painted frame and gilt. Penna. Museum and School of Industrial Arts

Ecuadorian mirror of Spanish inspiration in gilt and strong native colors. Mrs. Gerrett Smith

Late 18th Century Neo-Classic mahogany and panel gilt mirror. Courtesy Mrs. Wm. J. Youngs

Baroque—early Georgian mirror in walnut veneer and gilt with Chinese paintings. Lehne

cally a monopoly of the making and framing of mirrors. The carving details of the frames, therefore, were the details of the North Italian Renaissance. Many of these frames were not only carved, but gilt, or polychromed and gilt. As an alternative to wooden frames, there were frames over which richly embroidered velvet was stretched.

Although the surface of the glass was small, the frame was large in comparison and every opportunity was taken to make it as imposing as possible. The constant intercourse between England and Italy, the active trade relations, and the influx of Italian artisans and craftsmen brought a certain number of these mirrors across the Channel. Despite the fact that the manufacture of mirror glass was attempted on several occasions in 16th Century France, the efforts were not crowned with great success and France, as did Spain also, remained chiefly dependent upon Italy for her mirrors and their frames.

Baroque Details

It was not until the 17th Century, when Baroque influences had become firmly established, that the making of mirror glass prospered in France and England, and the making of mirror frames showed any distinctly national development in style. While the finer mirrors were still fetched from Venice, small mirrors, square or almost square, with bevelled edges, began to be made in England about 1615 and were set in wooden or in needlework frames. Some of these needlework frames were elaborately wrought in stump work. Slightly after the middle of the century the English mirror frame assumed more decorative import. Though most of the mirrors were still small, and all the larger pieces of glass had to be imported from France or from Italy, the embellishment of the frame elicited serious effort.

The Restoration Era

In the Restoration era some of the mirror frames were of richly wrought silver. In 1670 the establishment of the Duke of Buckingham's glass works provided England with a native supply of large glass and the making of decorative mirror frames thereupon received a great impetus. Grinling Gibbon and his school of followers carved frames in high relief or in the round, with ingenious and delicate undercutting, using the characteristic foliage, flower, fruit, and human figure motifs. Ribbon scrolls, angels, cockle-shells, strapwork and laurel wreathing also occasionally appeared. Walnut, pine or lime wood were the best materials.

Small square mirrors were often framed with broad ovolo moulded walnut frames, decorated with seaweed marqueterie and surmounted by a shaped cresting. At the same time (the latter part of the century) not a few mirrors were framed with glass of a different color (often a deep rich blue) bevelled at the edge and set in metal mounts. These mirrors were occasionally in three divisions, the central section having a rising arched top corresponding in line with the hooded furniture.

The greater lengths of glass now obtainable made possible the tall Queen Anne mirrors with shaped tops. The frames were usually of

(*Continued on page* 50)

The main house is a bungalow with wings that enclose a grassed court. This is the front seen from across the lawn. It has been placed with a nice regard for the trees

In one corner of the grounds is the gardener's cottage. Who wouldn't be a gardener if he could live under such a delightful roof and sit out the dusks on such a porch!

The rear of the building shows the court with the living porch in the center and the little swimming pool in the foreground. The two end pavilions are sleeping porches

THE FARM GROUP *of* GLENN STUART, Esq.

LOCUST VALLEY, L. I.

ALFRED HOPKINS, *Architect*

Tebbs

The walls of the living room are paneled in antique oak and the ceiling decorated with a strap ornament in low relief. This combination of oak wainscot and old ivory ceiling is happy. A focal point is furnished by the carved limestone mantel. The rug is a neutral gray and the chintz covers and hangings are in black and yellow with dull reds

The main entrance is an arched portico supported by delicate trellis panels. Vines which will be trained up these posts will help to complete the picture. From the portico broad flat steps lead down to the drive. This entrance commands a wide stretch of lawn

Like the living room, the library is paneled in antique oak and has a mantel of limestone. Books, in set-in shelves, range down one wall. The rug is dull gray. A comfortable lounge is upholstered in old chintz which shows dull tones of mingled red and yellow

A wrought iron standard done in polychrome colors holds a clear glass bowl suitable for flowers or for the ever popular gold fish. Iron standard, $10. *Glass bowl* 18½″ *wide,* 2½″ *deep,* $9

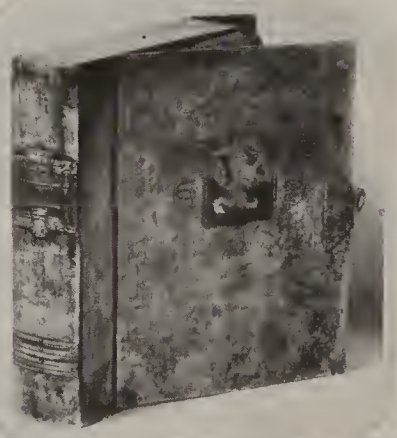
SEEN *in the* SHOPS

Names of shops will be furnished on application or articles can be purchased through the Shopping Service of House & Garden

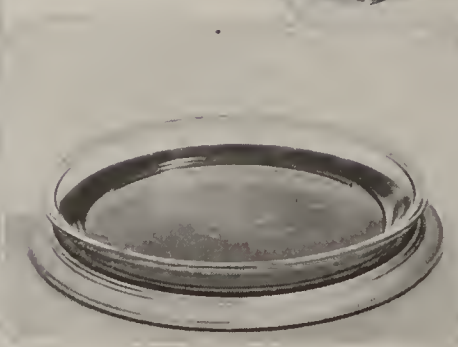
A hallway telephone table and chair come in black lacquer with color decorations. Table and chair, $35. *A telephone screen of silk with gold lace and silk fringe in colors of room,* $12.50

A new shape in marmalade jars comes in engraved crystal with solid silver top and spoon, 7½″ high. $13

Covered letter paper box and inkwell combined in any color desired, with gold decorations, $37.50. *Desk pad to match,* $10. *Calendar,* $10. *Letter opener,* $2.50. *Mirror in tooled leather,* 11″ *by* 18″, $18. *Three branch brass candlesticks, dull green finish,* $10 *the pair*



The unsightly letter file has been made attractive by a covering of hand-tooled leather in mellow tones. $15



A pie dish comes with mahogany base and silver rim, and with a pyrex glass lining. 9″ wide. $10

Practical casserole of pyrex glass with pierced solid silver frame and wooden base. 8¾″ wide. $27

THE WAR GARDEN DEPARTMENT

The Garden Department of our Information Service is at the disposal of any of our readers who wish advice on problems connected with flowers, vegetables or landscaping. Every inquiry receives individual attention and is answered by personal letter. Please do not hesitate to write us fully if there are any questions you would like to ask about garden matters.

ROBERT STELL

EVERY worker, whatever his or her particular field of activity, is entitled to the luxury of an occasional pause and backward glance over what has been accomplished. It is quite fitting, therefore, now that the season of active garden operations is all but past, that we look for a moment at just what the War Garden Movement has amounted to.

Government officials recently estimated that 1918 saw the planting of 10,000,000 home gardens. These figures are conservative, as it would obviously be impossible to make any accurate summing up of an activity so widespread and of so individual and private a nature. There is no doubt, however, that if there is any error in the Department's estimate it is on the lower rather than the higher side.

Specific examples show how the garden movement has grown during the last few years. Before the war, so says the garden leader of the District of Columbia, there were not more than 5,000 gardens in the Federal district which contains the capital of the country. Now there are 28,000, including school gardens, with a decided increase in 1918 over 1917. Chicago had 483,000 gardens during the past season, 140,000 of which were home gardens, 90,000 children's gardens, and 238,000 community gardens. The people of Oklahoma City cared for more than 13,000 gardens in 1918.

Farm and Industrial Gardening

It is not by any means to be assumed that the city gardeners and the suburban dwellers were the only classes who heeded the national call to "raise your bit." To be sure, the county agent of Oswego County, N. Y., states that the majority of the farmers in his district have not had gardens and that much of the effort toward more and better home gardens should be expended on the farmer rather than on the city man; but this condition does not appear to be universal.

In the South, for instance, more than 315,000 new gardens were started last year through the efforts of farm demonstration agents. This figure does not include the many gardens established as an indirect result of the work of the Department of Agriculture.

Of perhaps even greater significance is the large amount of gardening which has been done through the co-operation of industrial enterprises. Many of the great lumber and cotton mills of the South have encouraged their employes to establish home gardens, even going to the extent of furnishing the land and the plowing, and allowing time off with pay for the planting, cultivatioin and harvesting of the crops. In Bibb County, Alabama, mine companies furnished land, seed and fertilizers to their employes. In Calhoun County, the same

Boards placed along the parsley row will hold enough dead leaves for winter protection

Lime benefits almost every soil. Scatter it evenly by hand and then dig or plow it under

The fall clean-up is a garden necessity. All the rubbish, dead stalks, etc., should be burned

Fall preparation of the ground is an excellent plan, resulting in better soil conditions next year

State, home gardeners cooperated effectively with the military authorities at Camp McClellan, Anniston, in growing food for the camp mess. Figures from Mobile show that the city had 4,000 war gardens.

On many railroads, too, especially in the South, the unused portion of the right-of-way has been given up to gardens cared for by section hands and construction gangs. There has been a decided movement for the establishment of fall gardens and even for all-year gardens where there is a long growing season, and the "fall food acre" of the South has been a direct result of the Government's campaign for increased home food production.

The Permanency of Garden Interest

These facts are significant as an index of activities throughout the Union. The most hopeful aspect of the gardening situation, according to those department officials who have expressed an opinion, is their belief that the home and community garden has come to stay, and that those who have undertaken the work as a war-time measure will continue it after victory has been won. That such permanency will prove to be a fact is our firm conviction, for, as we have often said in the pages of this magazine, gardening is a thing which takes hold upon our souls and feeds them as well as our physical bodies.

We may look forward with confidence, then, not only to next season's activities with wheel-hoe and seed packet, but to those of many seasons yet to come. Our work will not be limited to our own benefit; those who come after us will feel the effect of it in no small measure. In thousands of homes, these war times, are being laid the foundations of a love for growing things that is sane and sure and enduring. Ensuing generations will build upon them structures that nothing can shake. Our war gardens, begun in necessity, will become the outward sign of a deep and wholesome idealism.

November — THE GARDENER'S CALENDAR — Eleventh Month

Seed saving is an important wartime item. Don't forget the corn

The winter mulch of manure should go on the perennial beds this month

There is still time for the last fall planting and dividing

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.			*The sobered robin, hunger-silent now,* *Seeks cedar-berries blue, his autumn cheer.* *The squirrel, on the shingly shagbark's bough,* *Now saws, now lists with downward eye and ear,* *Then drops his nut, and, with a chipping bound,* *Whisks to his winding fastness underground; . . . .* LOWELL		1. All tender bulbous plants such as dahlias, cannas, gladioli, montbretias, etc., must now be dug and stored in a dry place for winter. The bulbs may be placed in boxes and covered with sand or sawdust to prevent their drying out.	2. Bulb plantings of all kinds must be completed. Plantings made at this late date should be thoroughly mulched. Locations for hardy lilies should be covered with leaves to prevent the soil freezing, until the bulbs are available.
3. The planting and readjustment of deciduous trees and shrubs of all kinds should be finished. The plantings should be thoroughly watered and a heavy mulch of loose litter applied. These plants often suffer for lack of moisture.	4. Potatoes, pumpkins, squash and other vegetables of this kind that have been temporarily stored in outside buildings should now be moved to safe quarters. Root crops require cool storage; squash, etc., in a moderately warm place.	5. After the tops freeze on the various root crops such as beets, carrots, salsify, turnip, etc., the roots should be dug and the tops removed. They can then be stored in trenches outside or placed in a cool cellar or room.	6. Fall is the best time for any extensive trimming of maple or other trees that bleed if cut when the sap is running. Always make a clean cut, removing the shoulders and afterward painting the wound with a waterproof paint.	7. Hotbeds for the winter growing of cool vegetables should be started at this time. Radishes, spinach, carrots, beets, etc., may be sown; pansies, English daisies, forget-me-nots, and other hardy flowers can be handled in this way	8. Chrysanthemums that are flowering in the greenhouse will be improved in quality and keeping properties if shaded slightly. A slat trellis of some description is preferred for this purpose, rather than whitewash on the glass.	9. Sweet peas are vastly improved by sowing in fall and protecting them over the winter. The best plan is to sow in trenches, using boards on the sides, with glass tops which can be further protected by covering with leaves.
10. Hardy vegetables may be sown in the open ground by covering thoroughly over the winter. These crops will be much earlier and of better quality than spring sowings. Peas, onions, spinach and turnips may be handled thus.	11. After the tops have dried on the chicory the roots may be lifted and stored for greenhouse or cellar forcing. If preferred, the roots may be left outside, where by covering with hot manure they can be forced into growth even in cold weather.	12. Decorative plants such as bay trees, hydrangeas, aeubias, etc., should be kept moderately dry. These plants are now resting; consequently, less water is required by them than during their period of active growth.	13. Evergreens of all types, but more particularly the broad leaved kinds, often winter kill from the lack of moisture available for the roots. If the season is dry soak the rhododendrons, laurels and other evergreens of this type.	14. Very tender climbing roses should be taken down from their supports and buried to prevent winter killing. Such gems as the Marechal Neil rose may be grown in the latitude of New York if this precaution is taken.	15. All fruit trees should be looked over very carefully for egg-masses or the cocoons of insect pests. Spraying does very little good, as these pests are well protected from attaeks of this kind. Remove the egg masses and cocoons.	16. The flower garden should be thoroughly cleaned; all dead tops must be removed and burned, stakes should be tied in buudles and stored where they can be painted later. All tender plants must be properly mulched.
17. Strawberry beds will be greatly benefited by the application of a coating of good manure. The winter rains will leach the fertilizing value of the manure into the soil where it will be available for the roots next year.	18. Insects of all kinds harbor or hibernate for the winter under trash heaps and other odd corners. Allowing decayed vegetation or other like material to lie in the garden all winter is a dangerous practice; clean up thoroughly now.	19. Boxwoods of all types need protection to prevent their winter killing in the New York region. Cornstalks may be used for dwarf box, while burlap or old bags are good material for covering the larger varieties safely.	20. Tender plants in the flower garden may be covered with a pailful of ashes or clean sand to protect them. This material is also useful in locating plants that start late so they will not be damaged by early spring digging.	21. All garden furniture should be put away for the winter. Any necessary repairs or painting can be attended to during the winter. Bird houses may be taken down, overhauled if they need it, and stored until the early spring.	22. Celery must now be stored for the winter. The outside storage in a trench is preferred for the sake of flavor; use plenty of leaves to keep out the frost. Cellar storage is much easier than this, but the celery dries out.	23. Manure increases in value with age. It will probably be quite scarce next spring, so why not get your supply now? Several thorough turnings during the winter should surely be given, as they will improve its condition wonderfully.
24. Asparagus plantings should be cut down and the tops burned, and the bed must be cleaned of all weed growth. Heavy mulching with manure should be practiced every fall in order to prevent the deterioration of the bed and the plants.	25. Most of the evergreens are surface rooters. This is particularly true of the broad foliage type such as rhododendrons. To prevent winter losses, therefore, mulch them deeply with leaves or litter to protect the roots adequately.	26. After the foliage has dropped, all fruit trees should be sprayed with one of the standard soluble oil preparations to keep the scale in check. Most of these preparations are valuable as bark cleansers even though no scale exists.	27. Very tender plants that usually winter kill can be preserved by burying them. This is the best method of wintering standard roses, hydrangeas, buddleias, etc. Mound up the earth so as to turn the water during storms.	28. Raspberries, blackberries, currants and gooseberries are shallow rooters. They invariably winter kill if not well mulched, like evergreens. Winter killing of the roots is certain to reduce the quantity and quality of the fruit.	29. After the ground freezes slightly all bulb plantings should be well mulched with manure. These plants are gross feeders and the extra application of manure will surely be converted into quality flowers in the future.	30. Good gardens are trenched every third year. This increases the depth of the soil quality and kills the larvae of insects. Lime is also invaluable for the majority of soils. Use screened or hydrated lime and apply it now, as on page 47.

THIS automobile idea's mighty hard on the business of us horse doctors, even out here in the country. Seems like they wasn't near so many horses to tend as they used to be, so I kinder have more time to set around and think. When you come right down to it, I reckon a man could spend his time worse than by baskin' on the sunny side of the woodshed these sorter dreamy Indian summer days—so long as he ain't doin' it because he's lazy, of course. The bees workin' around the late wild asters along the fence sound mighty contented, and the old crow mountin' guard in the hickory tree at the edge of the cornfield ain't excited, neither. It's right restful to watch 'em and try to forget the war for a while. Yep, they's a lot of virtue in settin' and thinkin' quiet-like for a spell, or even in just settin'.

—OLD DOC LEMMON.

Fall is the time to prune grapes. Spring cutting means harmful bleeding

Clean up the odds and ends of fallen leaves before snow comes

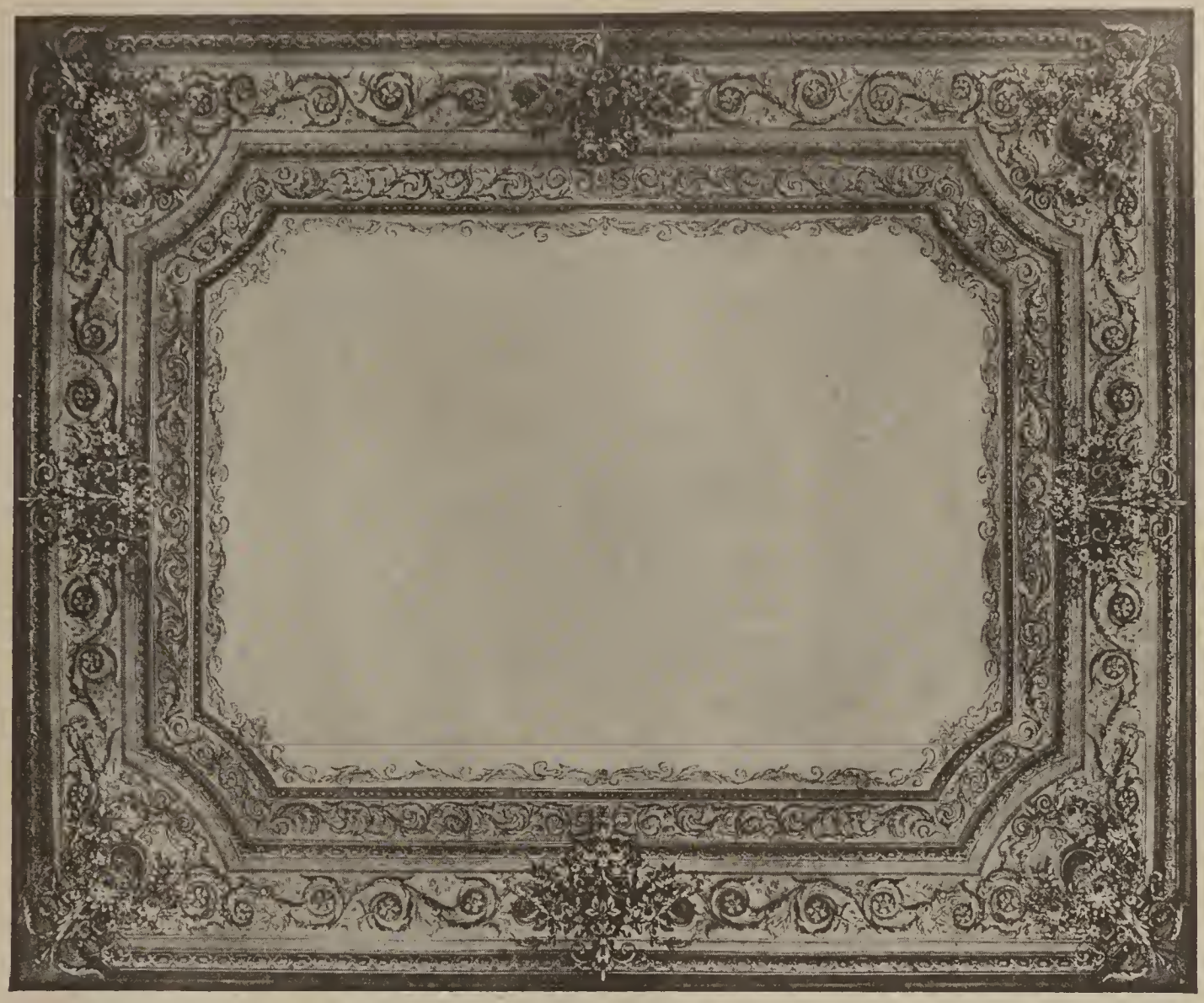
Preparation of rich beds for next spring may be done this month

Good heavy mats will be needed for the winter vegetable frames. With adequate protection hardy vegetables may be grown all winter

Lay the cabbage roots up in a dry outdoor trench and cover them

A trench may also be utilized for cold weather storage of dahlias

A clean-up before snow flies is important. When the trash is piled it should be burned to destroy insect eggs, larvæ, etc., which would otherwise survive the winter



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INCORPORATED

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New York City

Baroque — William and Mary — small, square, walnut frame with seaweed marqueterie. Lehne

Mirrors and Mirror Frames in Three Centuries

(*Continued from page* 43)

finely figured walnut veneer or of laquer and gold. Oftentimes the upper section of the glass was embellished with some simple and shallow-cut device. Another ornamentation was to paint on the under side in reverse, Chinese figure, pagoda, and tree and bird devices in vivid colors. This usage continued till after the middle of the 18th Century. It was also a common practice to make the frame enclose two areas, the lower and large section being for the mirror, while the upper section was reserved for a decorative painting.

Influence of Large Glass

Once the large glass was available in quantity, the decorator was not slow to use it to full purpose and empanel it in walls. A contemporary description of the dining-room at Chatsworth tells us that at one end was "a large door all of Looking glasse in great panells all diamond Cutt. This opposite to ye doores that runs into ye drawing roome and bed chamber and Closet so it shows ye roomes to Look all double. Ye Dutchess's Closet is wanscoated with ye hollow burnt japan, and at Each corner are peers of Looking glass. In all ye windows ye Squares of glass are so large and good they cost 10s. a pannell."

"Diamond Cutt" means the shallow cutting of leaves, flowers, scrolls, stars, sun rays and similar devices with which the heads of mirrors were adorned. From empaneling mirrors in walls and doors it was only one remove to empaneling them in cabinetwork, and from the last quarter of the 17th Century onward this became a common and highly effective practice.

The early Georgian mirror frame, walnut veneered and parcel gilt or

Late 18th Century gilt with painted panel. Lehne

Rococo — Spanish painted and parcel gilt frame. C. M. Traver Co.

wrought with *gesso* relief and wholly gilt, took on, as the century advanced, a more and more architectural character with pediments, cornices and mouldings that echoed exactly the overdoor carvings or the arrestings upon "architects' furniture" of contemporary design.

The same sort of architectural pomp in miniature was one of the chief characteristics of French mirror frames during the reign of Louis XIV, gilt foliations, diapered flat surfaces, perforations, shell motifs and masques all being subservient to the general architectural spirit of the composition. Mirror glass of good size was successfully made in France from 1665 onward. Glass frames also were used, some of those of varicolored glass approximating the products of Venetian workshops.

In Italy and Spain, although the mirror frames all during the period were rich and beautiful, there was scarcely so wide a diversity of forms as in England. Many of the frames closely resembled resplendent picture frames with their bold and mellow carving gilt, and the intervening spaces polychromed. There were likewise glass frames, not usually of any great size, with an outward bevel painted and gilt or silvered in reverse. Then, too, there were the glass Venetian frames made of either large pieces or of a number of small piece of multi-colored glass. Sometimes a portion of the mirror was ornamented either with etching or with intaglio cutting in reverse. Then, also, in both Spain and Italy, were to be found the native versions of what we should call the tall Queen Anne forms.

The Rococo Mode

A singular unanimity of design seems to have characterized mirror frames in the period of Rococo influence, both in England and on the Continent, with a single exception. That exception was the Anglo-Chinese phase of which Chip-

(*Continued on page* 52)

Guest Room in Residence of Joseph C. Baldwin, Jr.
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Mirrors and Mirror Frames in Three Centuries

(*Continued from page* 50)

pendale, Sir William Chambers and Johnson were the chief exponents, a phase in which pagoda roofs, rustic boughs, stalactites, mandarins and umbrellas and birds were the distinguishing properties. This phase was a part of the Rococo episode because it was strongly influenced by Rococo principles and because the fresh burst of passion for Chinoiserie was a part of the revolt against Baroque formality.

Other than the Chinese creations, Rococo mirror frames in England and France, in Spain and Italy, displayed the same waving vegetable forms, the same irregular shell motif, the same counterposed curves, and the same studied avoidance of straight lines. Many of these frames are graceful and delicate and need only consistent environment to call forth their charm. In France it was a common practice to empanel a number of mirrors in the walls of a room and to surmount them with small decorative paintings enclosed in the head of the framing.

Neo-Classic Designs

Again, in the Neo-Classic period, we find a similar remarkable unanimity of spirit, the spirit of reawakened classicism, but a diversity of interruption quite unknown in the Rococo period. In England the Brothers Adam made a deliberately formal use of mirrors in decoration and they designed emphatically architectural frames and divisions, accompanied by all the well-known Adam "trade-marks"—fluting, urns, medallions, paterae, ovals, fan rays, sphinxes, arabesques, rosettes—and oftentimes hung swags and drops of bellflowers over the upper reaches of the glass. They also made frequent use of vertical and horizontal oval shapes and of octagons.

Although the gilt mirror frame was in high favor, it was by no means universal. Frames were *gesso* coated and then painted in the soft greens and cream tones, prevalent at the period, and decorated with devices in gilt or color. A special feature was made, too, of painting decorative mirror heads which might either be in full color, in the manner of Pergolesi or Angelica Kauffmann, or in soft monochrome with classic figures in a medallion or other formal composition, drawn in the manner of Flaxman or Lady Templeton. Or, again, the mirror head might merely contain a graceful little polychrome arabesque. Later in the century, mirror heads were frequently painted in reverse in gold, white and black, sometimes with a diapered ground, while the principal design was enclosed in a circle, octagon or medallion. In some instances, especially in the case of large mirrors, classic designs similar to those by David were executed in monochrome.

Besides painted frames, other alternatives to gilt were satinwood and mahogany. The latter, especially, continued popular throughout the century and occurred plain with silhouetted shaping at the top, carved, or carved and parcel gilt, not only in designs that were suggestive of Sheraton inspiration, but also in forms that were clearly reminiscent of the earlier part of the century. This was particularly the case in America.

While the Neo-Classic spirit was powerful enough to keep mirror frame styles in England and on the Continent in virtually the same channel of expression, several local forms of peculiar individuality deserve a special note of recognition. One of these was the Spanish Bilboa mirror. It was strongly architectural in its marbleized composition, with pilasters at the sides and an entablature at the top. There was also generally a surmounting medallion in gilt with a colored ground and a device of classic figures, and to this capping feature was added some attendant ornament at each side in gilded compo. Italy, too, produced some fascinating simplified interpretations that retained classic dignity and restraint, but managed to eliminate all formality and acquire a peculiarly intimate and domestic character.

Directoire and Empire

The Directoire and early Empire episodes were punctiliously copied alike in England, in Italy, in Spain, and in America, so there is a striking similarity between the frames executed in those styles in all the countries. During the ascendancy of the Directoire influence, previous forms were attenuated and simplified and the spirit of austerity aimed at was well represented by the rigid classicism of the monochrome mirror heads wrought in David designs.

Under the Empire style a spirit of robust ostentation controlled all design, placing about equal emphasis on heroic and heavy classic *motifs* and upon military attributes in impressive groups. Vigorous, imposing lines and plenteous gilded gorgeousness held the foreground and the chief aim of art seemed to be to express ideals of opulence and physical might, albeit the expression was carried out with as much decorous grace as possible. One admirable example of this impressive tendency is seen in the large round convex girandoles with spread eagles and military trophies atop.

The alternative to gilding was mahogany with plentiful gilt or brass mounts to enrich it. A certain amount of black molding was also often used in conjunction with the gold.

Many of the mirrors were large—larger than single sheets of glass had ever been before—and when there were decorated mirror heads, the *motifs* were large, too, and of either classic or military provenance. The small vertical mirrors in mahogany frames, that were so plentiful in America at this period, and are still to be found in considerable numbers, had heads with architectural or landscape subjects, painted in reverse in polychrome, and echoed in a humble way the more stately conceptions of the French designers who devised the style in compliance with Napoleon's behest.

Mirrors in Decoration

There is no single item in furniture that contains more decorative potentiality than the mirror with its frame. By virtue of the constantly changing reflections and the play of lights on its surface it inevitably becomes a centre of interest, and is thus a ready agent for creating emphasis where it may be needed. While the mirror itself gives life and depth to a composition, the frame gives the note of style. Besides giving the means for applying decorative emphasis, it affords an especially inviting opportunity for the effective introduction of color.

The whole subject of mirror frames and the use of mirrors is fraught with manifold possibilities that become more stimulating the more one examines them. Many of the designs and processes that proved so telling in the past it is perfectly possible to reproduce or to adopt without serious difficulty or expense.

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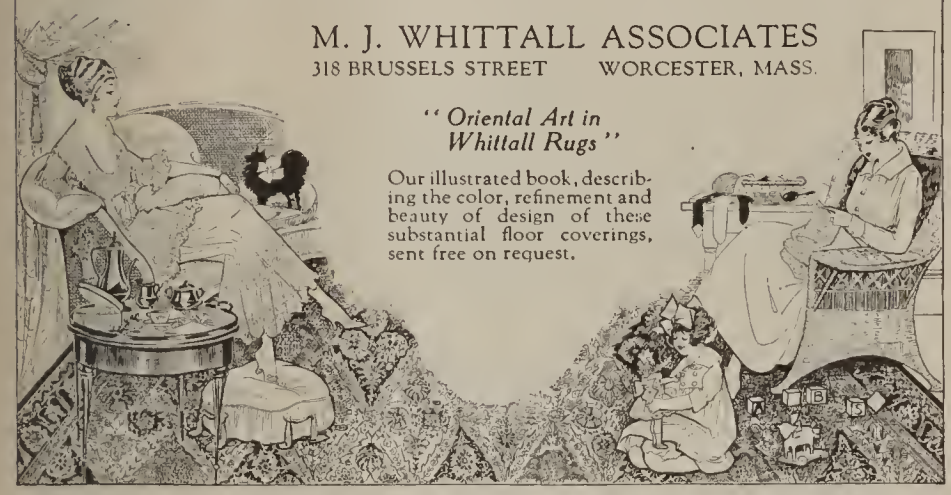

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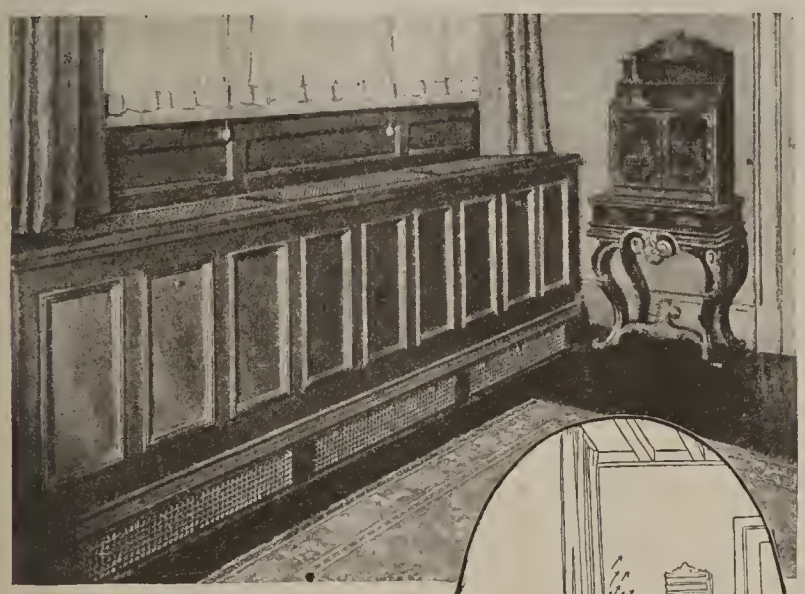

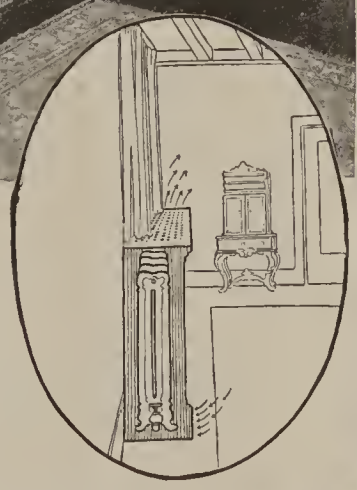

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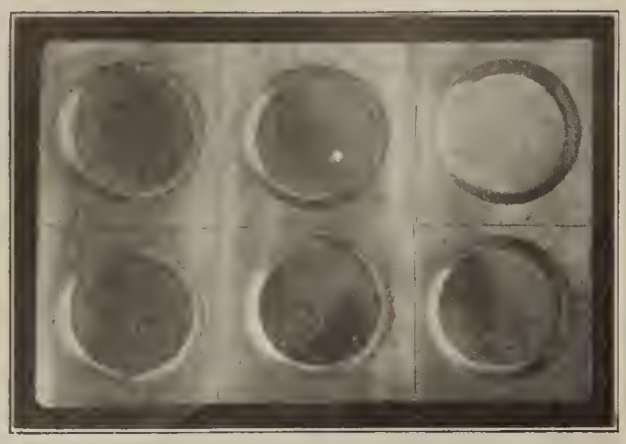

Corn cake pan, for saving wheat, $1.50

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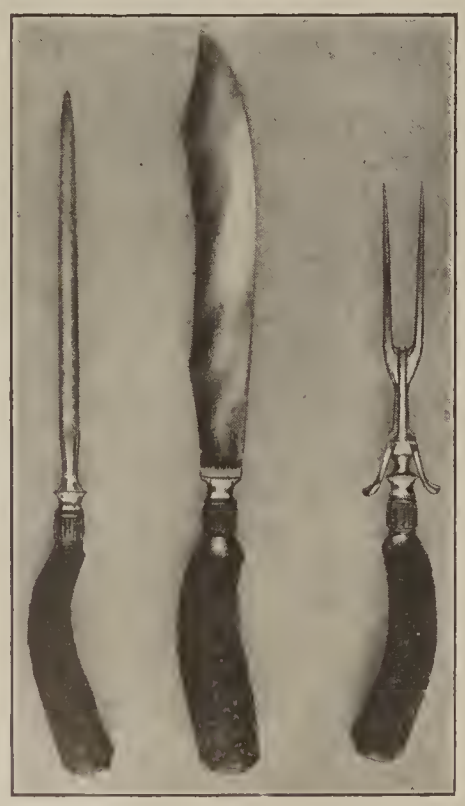

Carving set illustrated with stag handles is $6.75. Other combinations from $3.00 up. Complete sets in cases up to $50.00.

Planting the Deciduous Trees and Shrubs

(*Continued from page* 39)

creamy white syringas or mock orange in combination with the vivid orange of *Lilium elegans;* in July white elder blossoms with pink wild roses; in September snowberries against the blue-green of fresh young cedars, or the pea-like flowers of the purple Lespedezia with a creamy mantle of *Clematis paniculata;* in late autumn the black fruit of the common privet contrasted with the glowing red berries of the high bush cranberry; and in the wintry landscape the violet-brown of the alder mingled with the dull red of the osiers.

For planting under the shade of trees already established, shrubs of proved excellence are Philadelphus, clethra, Regel's privet, *Cornus stolonifera, Viburnum dentatum,* witch hazel, chokeberry, both red and black, *Calycanthus floridus, Rubus odoratus* and *Azalea viscosa* and *nudiflora.*

For an early growth in the spring choose loniceras and exochorda; for brilliant autumn red give preference to the sumacs, Japanese barberry, *Evonymus alatus,* sweet gum and red maple; for hot, dry places use coral berry, *Rosa rugosa,* bayberry, fragrant sumac, witch hazel, beach plum, and Scotch broom; for boggy or peaty situations free from lime use *Ilex verticillata,* chokeberry, button-bush, alders, red birch, red maples and sour gum; for quick screens plant Lombardy poplars and laurel-leaved willow; for early flowers before the leaves, use *Cornus mas, Magnolia stellata,* Judas tree or *Azalea vaseyi;* for flowers in late summer, when blooms are rare, use Altheas in pure white varieties, clethra, hypericum, and potentilla; and for fruit persistent long into the winter, use *Ilex verticiliata,* barberries, privets, *Rosa multiflora* and high bush cranberry.

And since now is the season for fall planting, take advantage of that fact, and set out the trees or shrubs as soon as the wood has matured and the foliage begun to fall. Water well, particularly if the season is dry, and before winter sets in they will have become fully established ready to take advantage of the first warm days of spring. And you will avoid the anxieties and delays unavoidable in the hectic rush of spring planting.

One of the bedrooms is furnished with a painted set in dark green with medieval medallions and inlay. The plaster is light green

Inside the House With the Green Door

(*Continued from page* 15)

Guiana. The plainness of the wood is relieved through the judicious use of decorative hardware. At the right is the library with its overhead balcony. The entire side is occupied by a built-in bookcase, corresponding with the door and trim, and balanced by rare old chests of foreign make and chairs with tapestry coverings that lend themselves artistically to the completion of the interior decorative plan.

Directly opposite this room is the drawing-room with its wonderful old 16th Century furniture, including a desk and chests of Spanish workmanship, ornamented with carvings and exquisite wrought iron. The living-room has a caen stone fireplace with soft gray-brown lounge settles on either side, lightened by a rare bronze flower stand. The music room occupies the fourth corner. Here rich pieces of Spanish silk used as coverings for the radiator and piano give a homelike atmosphere.

Commencing with the hallway and extending throughout the entire lower floor, we find a happy mingling of odd details that formulates harmoniously with the atmosphere. The dark tiled floor with its rich Oriental coverings is accentuated by the peaceful tones obtained by the plaster walls, which form a charming background for the rare Spanish fabrics and foreign furniture. Not a modern piece has been used in the furnishing of the entrance floor.

Decorative wrought iron has been effectively applied in the dining-room. as its hard, unbending texture lends itself admirably to the rich pieces of furniture.

A touch of daintiness has been given to one of the rooms on the third story where a whole set of unusual painted furniture has been advantageously placed. The dark green background is illustrated with medieval medallions in soft contrasting tones and vividly brought out by an inlay of varied colored wood. This set comprises a bed, table, bureau, commode, day bed, and small chairs. The plaster has been treated with a light green touch and is emphasized by the soft draperies which lend themselves admirably to the color tones.

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450 Fifth Avenue (at Fortieth Street) New York

It is over fifty years old, and took a year to make in the neighborhood of Old Salem. Of pure wool yarn, colored with hand-brewed vegetable dyes

The Popularity *of the* Rag Mat

(*Continued from page* 27)

shade and color we find a direct resemblance to the French products. No doubt much of this is due to the fact that only a small amount of bright colored cloth was available in New England for decorative purposes. So limited was the supply that "tidbits" were carefully saved to be used in the small areas. This led frequently to the combination of different shades and blendings with other colors of the same weight, which had to be utilized for economy's sake in the composition of even one single flower. As an example of this consider the rug at the bottom center of page 26. It has that pronounced feeling which was evident during the Louis XV period.

Before purchasing a rug make sure that it is worked in woolen cloths, for they are much more apt to hold the color than cotton. Then, too, they have the advantage of not soiling as quickly as cotton.

Many owners pride themselves on the ownership of a shrived hooked rug, but do not realize that it can be used harmoniously, as can most of the older hooked products, with old English woodwork. These old examples have taken on with years a subdued tone that gives them unusual beauty. Restraint, which was one of the characteristics of the furniture of this period, is markedly brought out in many of New England's hooked rugs. They are quite different in effect from the Oriental products, which generally are so bold and crude in design that they detract rather than add to a decorative scheme.

Oriental Patterns

Oriental patterns are often imitated in the pulled rug, but are rarely, if ever, satisfactory. The rug on the upper right-hand corner of page 27 is one of the best imitations, the predominating colors being blue. Rugs of this kind are made on a loom. In their finish they require great intricacy of detail, which the American workers are unable to produce, unless they use the Oriental method of working.

The greatest demand today is for all-over flower, animal and figure patterns. Among the flower patterns are often found the daffodil and rose motif, both of which are a little difficult to work out if one is trying for exact coloring. Bright flowers need a black background, whereas light ones, such as pink or red, are better shown on gray. Black cats are particularly adaptable for hearth rugs while for nursery themes groups of chickens or hens are appropriate. In their working color harmony must be considered—full intense colors being kept apart, while less brilliant ones are brought together.

In the old rugs the loops were very symmetrical, but later rugs show irregular clipping, which makes them much softer in texture. This helps the expert to determine the age of a hooked rug. In addition, he judges them by the fact that years ago the patterns were crude, home-designed and lacked the brilliancy of coloring and artistic picturing found later on.

To the average eye a rug is simply a

(*Continued on page* 58)

Birds and animals furnish interesting motifs to the makers of old hooked rugs. They are suitable for the children's rooms

Makes a neat, attractive, durable surface, which will last as long as the house itself.

Wherever a neat, artistic, water-proof surface is wanted,

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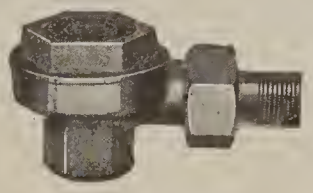

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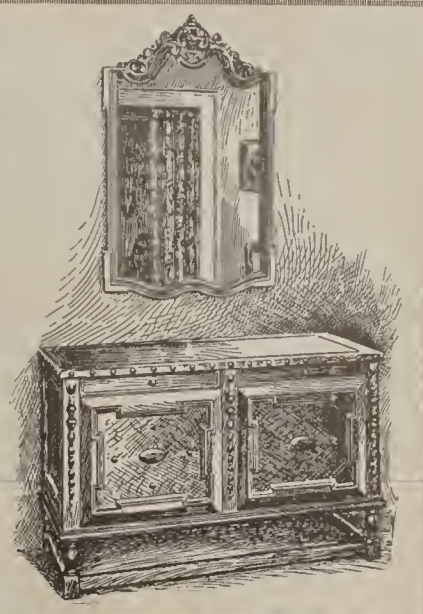

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CHARLES *of* LONDON

718 FIFTH AVENUE

NEW YORK

The Popularity of the Rag Mat

(*Continued from page* 56)

rug, but to the expert there is as much difference as in a painting. Weavers show individual characteristics as did various artists. Careful study is necessary to understand these details so that one can tell by sight and feel the make and history of a hooked rug.

Often these rugs are made by combining hooked rags and yarn. This gives added variety and softness to the finished article. Many of the hooked rugs resemble in design and coloring the old needlework used in William and Mary and Queen Anne furniture. Hence they are eminently suitable for use in a room which is furnished in this style.

They are also suitable with Spanish furniture, for rag rugs were not uncommon in Spain. The Spanish hooked rugs generally had a fringe known as "spaced edging"—an alternating color binding. In most Spanish rugs there is a touch of bright yellow either in design or fringe. These are not made of cloth, cut into strips as were the New England rugs, but yarn, the loops being far apart and seldom cut. The design is generally primitive, rectangular, such as conventional birds, trees or strongly Moorish patterns.

Summer Thoughts in Winter

(*Continued from page* 14)

How well Walter Prichard Eaton has said for us who live the year round in the country that Spring does not, as many people think, begin with apple-blossoms; but when its bagpipes, like those at Lucknow, "were heard far off and faint." "When the little frogs pipe from each warm pool; when the color of trees large and small changes with the uprunning of the sap; when the swamps are encarnadined with dogwood stems."

Now with this renaissance, with this renewal, how can we who garden fail to put forth a welcoming hand to what is new in our own province? New plants, new flowers, new shrubs, new trees. We are as sheep-like in horticulture as we are in dress. No sooner does one town cover itself with *Spiræa Van Houttei* as with a garment, than another follows suit. In consequence, and even in these enlightened days, the American May and June in many localities have taken on a shroud-like pallor of dead-white bloom. I know the value of this shrub. I can fancy the furore which must have followed its arrival and distribution in this country, but—we have too much of it. So, too, with the two barberries, *vulgaris* and *Thunbergii*. Our suburbs and larger and smaller towns deserve such names as Spireatown, Barberryville. And the monotony is inexcusable now, for every list contains beautiful variants on these shrubs and on others, such as syringa, Philadelphus, hydrangea, lonicera, so lovely, so unusual in beauty and so new that the variety we need to save us is not only here but of the highest possible interest and order. Who that has seen any collection of the newer lilacs (Syringa) in flower would be satisfied to have only the common form? Marie Le Graye, Mme. Emile Lemoine, the single and double whites, Souvenir de Ludwing Spaeth, Toussaint l'Ouverture, the wondrous purples, Belle de Nancy (almost a blue), Philemon, with its great panicles of pinkish-mauve —the list is only hinted at here. Listen to this description of *Syringa Sweginzowic superba:* "This superb plant was introduced from Central China through the Paris Museum. Its leaves, of moderate size, are dull green and sharply pointed; its flowers, borne in long clusters covering the whole shrub in June, are of a soft flesh color and deliciously fragrant; it is one of the loveliest shrubs we possess." Or this bit concerning *Syringa Emile Gentil:* "Good thyrses of large, full and imbricated flowers, bright cobalt blue, a very rare shade among lilacs."

Who that has once stood entranced before the wonderful flowers of *Viburnum Carlesii,* that has breathed its sweet and pungent fragrance, could remain content to possess only *Viburnum opulus?* Why sit down in dull content beside the ubiquitous barberries aforesaid when such a marvel as Wilson's barberry, when the charms of the several cotoneasters, are easily purchasable? Until these things are seen by one's own eye, however, it is difficult to interest the individual in them. The new Philadelphus tribe, the new weigelas—these are like the products of a dream; the new deutzias, like their originals or types but so much more beautiful, more distinguished.

Fads and Planting Fashions

We in this country have passed through various periods of fashion in gardening and in shrub planting. In driving through towns of various States one notices this. There was, of course, the obnoxious time when the golden-leaved shrub was the thing; a later period when the blue spruce predominated as a feature of the planting. In a town on the highroads of New York I could not help thinking that the motto of its inhabitants at one time must have been "A Weeping Elm for Every Home." Similarly in parts of New England every dooryard in countless numbers of localities has its hydrangea, a single specimen always, and sometimes grown to a height and fulness of inflorescence which makes it a strikingly interesting spectacle. These things go in waves; waves of interest in *the thing seen*—my moral from this being, let more of us indulge from time to time in what is new. Let us try arrangements of new and unknown flowers in our borders; new shrubs at the edges of our grassy lawns.

We really have no excuse for staying too long by the older things. Such beauties are now offered in at least three lists I could mention, lovely things from China, Japan, Korea, beautiful hybrids from France, that it would be absurd to say that these subjects were not to be had here. Is there a woman among gardeners who has not an open eye for lovely trailing things for decorative use with fruit upon her table? To such I should like to say that if she has been satisfied hitherto with *Ampelopsis Veitchii's* terminal garlands of finely set and colored leaves, what will be her delight when she sees for the first time *Ampelopsis aconitifolia*—that perfect beauty from Korea? Absolutely hardy, tested now for long in the Arnold Aboretum, it is so lovely in the form and color of its leaf, so graceful in its way of growing, that one cannot too highly commend it. No one should dispraise—to coin a word—the old and ever beautiful Hall's Honeysuckle, but there is a richness of color

(*Continued on page* 60)

YOU know the value of *Harmony in interior decoration.* Be it living room, library, dining room or kitchen, the walls and ceilings are the setting—and must remain quietly in the background. Quiet so furniture, hangings and rugs are allowed full expression.

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Cuts a Swath 86 Inches Wide

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Drawn by one horse and operated by one man, it will mow more lawn than any three ordinary horse-drawn mowers with three horses and three men.

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is quite sturdy, yet graceful and pleasing in design.

It has wonderful rigidity and strength because of the overlapped loops, interlaced wires and the Excelsior patented steel clamps which hold vertical and horizontal wires firmly together. AFTER being made it is dip-galvanized, which not only makes it rust proof and long lasting, but firmly binds the whole together.

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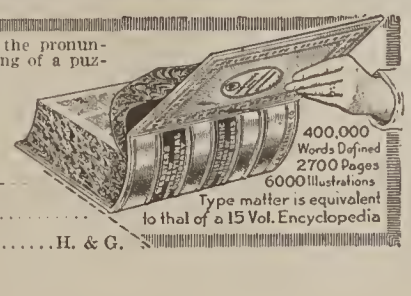

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Thermolite

"SAFE as SUNLIGHT"

Used in all Gov't Hospitals and Cantonments

This simple, safe and modern method is far more efficient, convenient and quicker than any superficial application of heat such as hot water, poultices, etc., for the treatment of muscular soreness, backache, stiff neck, neuralgia, sprains, bruises and the numerous little ailments so common in every home. THERMOLITE is always ready—simply attach it to any electric light socket. Costs only two cents an hour to operate.

No Magic — No Mystery — No Drugs
Just Plain Common Sense.

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Our Truck wheels ash barrels up or down steps. Try our Spiral Ribbed Ash Barrel. Send for our catalogue on each. It will pay you.

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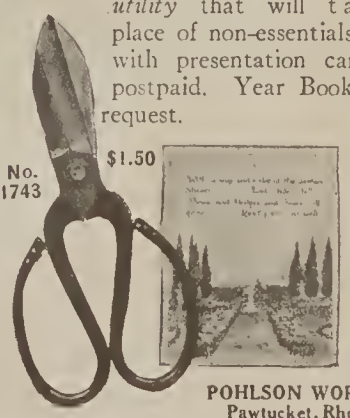

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AND TWELVE AMERICAN BRANCHES

MANUFACTURERS OF ENAMELED PLUMBING WARE

Summer Thoughts in Winter

(*Continued from page* 58)

in the flowers of the newer *Lonicera Heckrottii* which fits it far better than the old favorite for a place against a warm house or garden wall of mellow brick. Why not use these charming opportunities for change and for the enlarging of our knowledge?

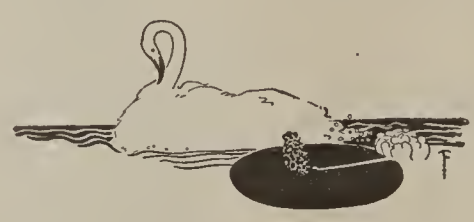
Some New Flowers

Two years ago *Lythrum roseum,* Perry's variety, was placed in the garden on trial. Eight plants were set, in balanced fashion, with Phlox Mme. Paul Dutrie before them, two of the lythrums or loosestrifes about a foot apart in each group. With what eagerness I watched the development of these new things, and what was my delight in finding them more beautiful, more valuable than anything thus tested for several years! If anything could be more satisfactory for intense heat, too, than this lythrum I have yet to see it. Under the hottest of suns it flourishes, a pillar of flower by day. In fact it is almost too flourishing, so vigorous is its growth and so spreading its roots in one season. Five feet is its height in this garden; its brilliant mauve flowers, in slender spikes, come into bloom as delphiniums pass; the pale grayish-mauve buds are as charming as the flowers and with the delphinium blues near make an original and delicate contrast in color. Another of its virtues is its beauty while fading. Until the last floret is gone from the stem—and that is, I should say, perhaps three weeks from the beginning of bloom—it is entirely lovely in color. If one should wish to reduce the height of the plant for a certain spot, the root can easily be divided in Autumn by chopping, exactly as one would with a hardy phlox or aster. In great heat, watering the lythrum is advisable, to prevent its lower leaves changing to scarlet and thus fatally affecting the appearance of this remarkable plant.

Turning from a tall plant to a low-growing one, I mention *Salvia virgata nemorosa* as a most lovely addition to the list of deep purple flowers. I once thought no salvia could compete for beauty with *S. farinacea,* but here is another quite as good in its way, and which with its violet flowers should make a very pretty companion for *S. farinacea's* pale lavender-blue. *S. virgata nemorosa* has about eighteen inches of height, and flings forth in July countless little spikes of purple bloom, very rich and arresting. Its perfect hardiness in a severe climate and its interesting color add to its value.

Purple and mauve in flowers have such beautiful garden possibilities. Better than in any picture I have seen are the uses of mauve shown in the color illustration "Leonardslee in June," from that sumptuous new book, *Rhododendrons,* by Millais, recently published in England. It is by studying such arrangements that one gets fresh conceptions of what may be done with flowering shrubs.

Some one—was it Eden Philpotts?—has said that it seems to be the general course of amateur gardening to turn in one's middle age to the more permanent forms of vegetation, trees and shrubs. I confess to a feeling of regret that my earlier years were not devoted to study and experiment with these glorious subjects and would advise young amateurs to begin their decorative gardening with shrubs and trees. Thus they build upon a horticultural rock. The foundation is properly laid. A tree or shrub may be grown from seed, as Professor Sargent would always have us do it; the expense in any case is exceedingly slight, the care practically *nil* compared with that of flowers. If all young people interested in gardening, as happily so many are now, would first look into the principles of design, of planning of gardens, then inform themselves concerning the structural green of their garden, its trees and shrubs, and finally throw down their garlands of flowers, there would be beautiful because logical results. Most of us begin at the wrong end in this wonderful art. I confess this to be my own sorrowful experience, and would warn everyone away from such a course of errors as my own.



A Swiss Chalet in an Illinois Ravine

(*Continued from page* 33)

flags along the gully. Late in July the golden rod opens and then the fringed gentians, they last through September, and the wild sunflowers, of a deep yellow that fits the season so well.

"The golden rod and butter-and-eggs and fringed gentians meet the turk's cap lilies and as they fade the wild purple asters prepare us for the almost too gorgeous autumn coloring of the oaks and maples. Yes, it is a beautiful setting."

"Do you find this one room—partitioned—arrangement comfortable?"

"Oh, quite! Would you like to see the sleeping room?"

As we turned to the sleeping room a panel of Russian drawn-work, fastened to the partition wall caught our eye.

"What is this?"

"That is the border of a Russian grand piano cover. It was used in the principal opera house of Moscow for many years. A Russian merchant, here in America, bought it, hoping to sell it for a large price to some symphony orchestra; but his plan was not successful, so he cut off the border and sold it in pieces. We were very lucky to get it, weren't we?"

The cubby bed room is furnished with two white enamel beds and a plain painted bureau. The coloring of the walls, floor and curtains corresponds exactly with those of the living room. Simplicity extreme.

As we turned to go I could not refrain from one impertinently direct question.

"I should like a little house, something similar to this. Could I ask, how great is the investment?"

"Surely you may ask and I will gladly tell you. The land, the house and all the furnishings do not represent more than—oh, five or six thousand dollars."

"Really that is good news. Thank you so much. We have enjoyed a beautiful afternoon. Good bye."

Madame smiled and bowed. In the hazy twilight the little chalet looked more than ever like a quaint, old world toy in a make believe setting. A Christmas tree ornament fallen from the tall evergreen at the top of the hill.

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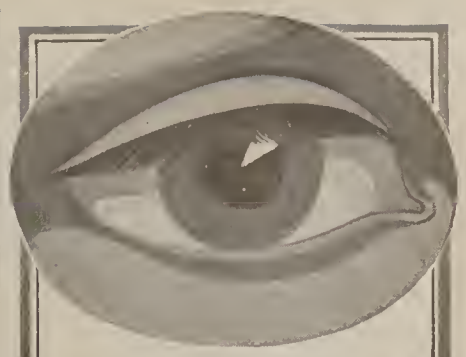

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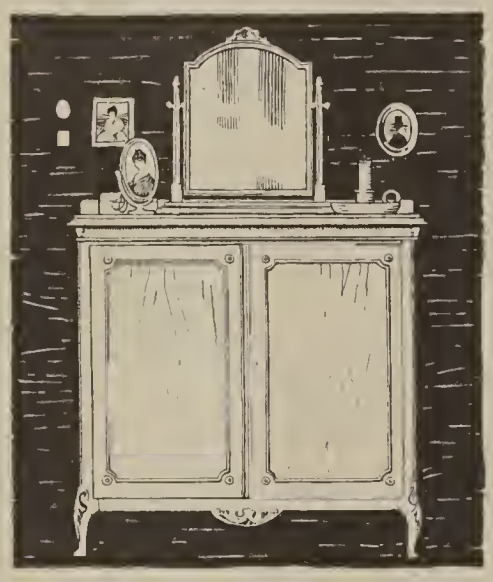

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CHRISTMAS GIFTS A SPECIALTY

SAMPLES SUBMITTED

18th Century Italian Walnut Furniture

A Chelsea porcelain rabbit egg dish, from the Hodge Collection

The Fascinating Story of Old Chelsea

(*Continued from page* 19)

dlestick, salt-cellars, sauce-boats, tea and coffee equipage. In short, it is complete, and cost £1,200."

After the death of the Duke of Cumberland and of the Director of the works, M. Spremont, the porcelain of Chelsea declined. Grosley's "Tour of London," as we have it in Nugent's translation noted this decline. Apropos of earthenware he wrote: "The manufactures of this sort lately set on foot in the neighborhood of London have not been able to stand their ground. That at Chelsea, the most important of all, was just fallen when I arrived at that capital." The last proprietors had pleaded in vain for further state protection, but it was not forthcoming. It closed its doors, while the models, materials, etc., were carted off to Derby, followed by the forlorn workmen who witnessed the dissolution in 1784.

In Smith's "Life of Nollekens" we find the following reference to the porcelain of Chelsea: "The factory stood just below the bridge upon the site of Lord Dartery's house. 'My father worked for them at one time,' said Nollekens. 'Yes,' replied Betew, 'and Sir James Thornhill designed for them.' Mr. Walpole has at Strawberry Hill half-a-dozen china plates by Sir James which he bought at Mr. Hogarth's sale. Paul Ferg painted for them. The cunning rogues produced very white and delicate ware, but then they had their clay from China, which when the Chinese found out, they would not let the captains have any more for ballast, and the consequence was that the whole concern failed." Nevertheless, although decorated by Sir James Thornhill, these plates were probably of Dutch *fabrique*.

We learn from Faulkner's "History of Chelsea" that Dr. Johnson "conceived the notion that he was capable of improving the manufacture of china. He even applied to the directors of the Chelsea China Works, and was allowed to bake his compositions in their ovens in Lawrence Street, Chelsea. He was accordingly accustomed to go down with his housekeeper, about twice a week, and stayed the whole day, she carrying a basket of provisions with her." One could hardly imagine the good Doctor's adventuring without the provisions! But alas! the Doctor's mixtures all yielded to the intensity of the heat while the clays prepared by the company came forth aggravatingly whole. Faulkner says: "The Doctor retired in disgust, but not in despair, for he afterwards gave a dissertation on this very subject in his works; but the overseer (who was still living in the spring of 1814) assured Mr. Stephens that he (the overseer) was still ignorant of the nature of the operation.

The collector of old Chelsea will find it rare indeed! But, as with so many things worth while, an occasional find will bring thrills of a quality scarcely to be compared with the ordinary excitements of coming upon a bit of commoner ware.

The color-charm of old Chelsea is very definite. Where, for instance, in any other porcelains, will one find just its own peculiar claret color? The early forms were oriental undoubtedly, but the early forms of Chelsea within the period its history is clear to us were French. Under the Georges, Dresden exerted its influence in form, color and decoration.

The Chelsea figure pieces began to appear about 1750, at least the earliest mention of them extant is dated about that time. While they were influenced by the Dresden and by French figurines, they developed qualities of their own and their greater naturalness and freedom from affectation at once lends them an unmistakable distinction. Not only were gentle shepherds, demure shepherdesses, swains and sweethearts modeled in old Chelsea porcelain, but portrait busts as well came into fashion.

Nearly all bits of Chelsea porcelain display stilt marks. A crudely drawn triangle marks the Chelsea ware of the 1745-1751 period. From 1749 to 1753, inclusive, we find the Embossed Anchor, a raised anchor upon an embossed oval. Then followed through 1759 the Anchor mark in red or gold painted on the glaze. Sometimes Chelsea pieces were marked with two anchors. When the Derby Works acquired the Chelsea manufactory and continued the Chelsea porcelain for a while, the mark used was a combination capital letter D and an anchor. From 1773 to 1784 the mark was a Crown over an Anchor or a Crown over a D and a combination D and Anchor. In the early pieces which were copies of Oriental ones, various pseudo-oriental marks were used at Chelsea, but nearly all introduce an anchor-like mark. This anchor was probably suggested by some early Venetian workman in Chelsea's first porcelain manufactory.

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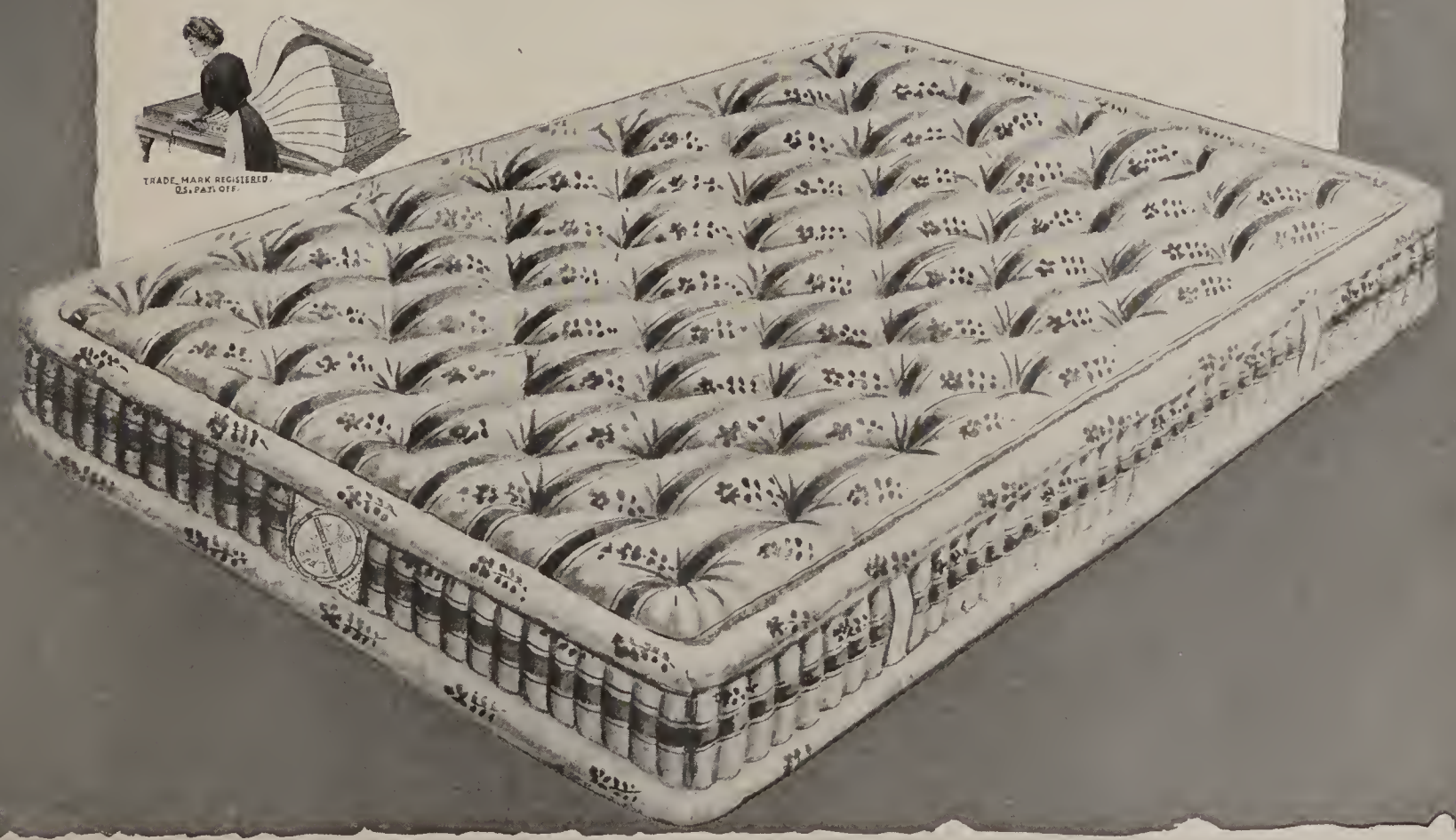

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Obey Washington

The Government has taken a hand in our Christmas shopping this year. "Shop early" is not a request, but a demand. Stores are not allowed to take on extra help for a Christmas rush; railroads, already carrying a peak load, cannot handle heavy extra business in December; post-office staffs, already at a minimum, cannot be increased

Already, House & Garden has filled hundreds of orders for the Christmas gifts shown in its October and November issues. This December number contains a last-minute showing only. You should have bought your gifts before now. But if you still have some unfilled items on your list, we urge upon you the instant selection and ordering of those which you wish to purchase.

Turn Now to the Christmas Gifts Pages
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Furthermore, this year, they are above all practical. Charming trifles, dainty extravagances, are taboo in war time. Linens, china, glass, silver, household accessories, serviceable gifts for overseas workers, gifts for children, gifts of the size and weight required for soldiers and sailors on service—these are the mainstays of House & Garden's Christmas selection this year.

Turn now to the Christmas gifts pages. Note the rules for ordering. Make out your list now, and cooperate with the Government by sending your gift early and leaving the railroads free later in December to haul munitions and coal.

Make Out Your Christmas List with the Help of the December Number of House & Garden. You Will Be Saved Infinite Trouble and Get Better Value Than You Could Secure Alone

Your Children's Christmas

PERHAPS you can remember when you ate your supper from a favorite plate—way back in your nursery days. Things tasted lots better when you saw the face of Humpty-Dumpty or Old King Cole smiling up at you. Your children, and the children of your friends, are just as much interested in the character of Mother Goose as you used to be.

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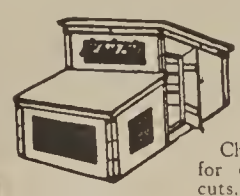

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House & Garden is full of little glimpses into charming homes—like this of the transformed conservatory. And there isn't a picture of them all that doesn't contain suggestions for your own home—suggestions in furniture, fabric, colour, arrangement—suggestions in glass, linen, or china —suggestions for the garden, its flowers and furnishings

This gay little breakfast room used to be a bit of rather forlorn conservatory until somebody realized the possibilities of a terra cotta tiled floor with insets of dull blue—provided one chose just precisely the right furniture.

Up against the neutral plastered wall the valance isn't chary of its blues and terra cottas, repeated in the block fringe of the crisp little cream undercurtains; and the tied-on pads with fluffy tasselled cords add just the colour needed closer to the floor.

You've probably guessed that the chairs and the table are black with a tiny line of blue, and the cosmos flowers in their crystal holder are the dim pink of a winter sunset.

Perhaps you think your house hasn't any unused possibilities. But you can't be sure unless you consult the

Furniture Number

JANUARY

House & Garden

It's full of fascinating glimpses of what other people have made of their homes. Sometimes it's all in the colour—there's an article on that. Maybe it's an odd tie-back for the curtains, or a quaint Lancashire chair, a bit of painted furniture.

All these are discussed and pictured in the January number with everything else you'll want to read about, from bedrooms and furniture mounts to the treatment of kitchen floors and walls.

Last of all—but first in the mind of the collector, —there is an article on the interesting work in straw marqueterie done by old-time prisoners of forgotten wars.

It isn't money that makes the house beautiful— it's knowing how. Read the January number of House & Garden and you'll see why

If you have a house, or are going to have a house, be sure to reserve a copy of this Furniture Number at your usual news-stand now

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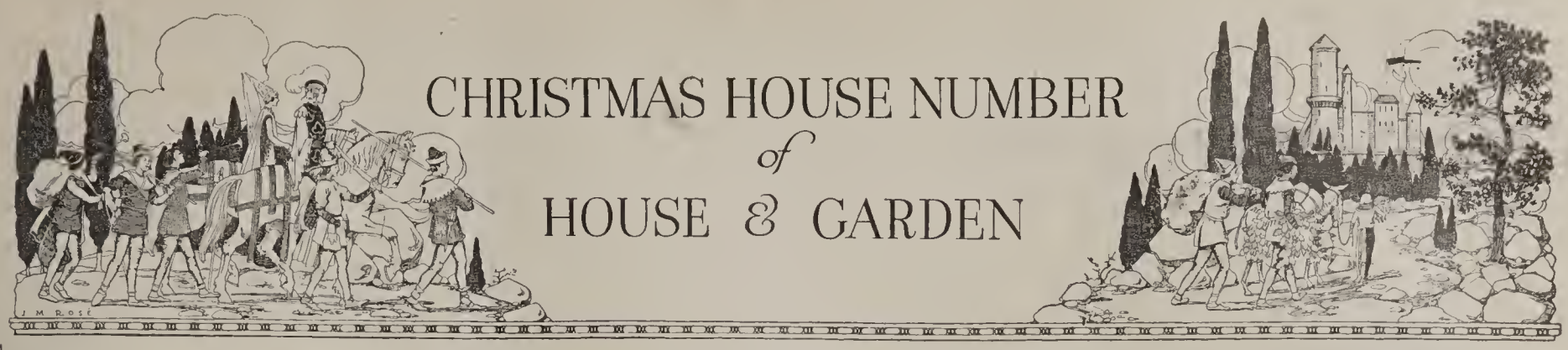

CHRISTMAS HOUSE NUMBER of HOUSE & GARDEN

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NEXT MONTH

THE title for the next issue is The Furniture Number and that covers a multitude of interests allied to the choice and placing of furniture. For example, the first article will describe the furniture necessary for bedrooms. Three types of bedrooms will be shown, with the price of each piece given, so that the room is decorated for you at a glance. Thus far in this series we have described living and dining rooms, and the interest aroused by those articles shows the type of professional service rendered by HOUSE & GARDEN. Other articles will describe furniture hardware—which is vitally necessary to a good piece—painted furniture and cottage chairs, to mention only three.

If you are in doubt as to the latest method of tying back curtains, here is a page of the latest styles with all the little details explained by sketches. Or if you want to make a garden inside your house, with latticed walls and a trickling fountain, you will find just the idea in a house garden described in this number. The Little Portfolio in January will consist of five views of San Francisco homes, all of them very smartly decorated by Mrs. Edgar de Wolfe. The kitchen article—and we believe the equipment of the kitchen is as necessary as the furnishing of a bedroom—will be on the treatment of floors, walls and ceilings.

Painted furniture for the breakfast room is among the January topics

There are six houses in this issue—one is a large Italian house in stucco; the second a little adaptation of Southern Colonial, a house just big enough for two; the third is a Long Island farmhouse, a rambling shingle structure of great charm; the fourth a little bungalow with sliding partitions somewhat like a Japanese house; the fifth a Dutch Colonial home in New Jersey, and the last a house with an arcaded garden. Here is an abundant diversity of architecture, sizes and localities.

The collector will find an unusual subject in Mr. Teall's article on collecting curios made by prisoners of war. Blaikie Murdoch also begins in this issue a two-part contribution on Japanese art.

A new series of gardening articles by William McCollom starts in January. His first is a warning to do your seed shopping early, which will be necessary next year. Winter pruning, a seasonal requisite, is described here in detail. The Gardener's Calendar will continue through 1919.

Arthur Guiterman, whose new book of verse, "The Mirthful Lyre," is gathering unto itself much popularity, contributes the editorial page poem.

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". . . . . Then he'd look at the butterflies, fluttering like little white sails over the clumps of thrift at the edge of the cliff, and settling on the little pink flowers. Very pretty they was, too. He planted them there at the end of his garden, which ran straight down from his cottage to the edge of the cliff. He said his wife liked to see them nodding their pink heads against the blue sea, in the old days, when she was waiting for him to come home from one of his voyages. . . . . ."

THE GARDEN ON THE CLIFF

BY ALFRED NOYES

"I DON'T know about three acres and a cow, but every man ought to have his garden. That's the way I look at it," said the old fisherman, picking up another yard of brown net that lay across his knees. "There's gardens that you see, and gardens that you don't see. There's gardens all shut in with hedges, prickly hedges that 'ull tear your hand if you try to make a spy-hole in them; and some that you wouldn't know was there at all—invisible gardens, like the ones that Cap'n Ellis used to talk about.

"I never followed him rightly; for I supposed he meant the garden of the heart, the same as the sentimental song; but he hadn't any use for that song, he told me. My wife sent it to him for a Christmas present, thinking it would please him; and he used it for pipe-lights. The words was very pretty, I thought, and very appropriate to his feelings:

> 'Ef I should plant a little seed of love,
> In the garden of your heart.

That's how it went. But he didn't like it.

"Then there's other gardens that every one can see, both market gardens and flower-gardens. Cap'n Ellis told me he knew a man once that wore a cauliflower in his buttonhole, whenever he went to chapel, and thought it was a rose. Leastways, he thought that every one else thought it was a rose. Kind of an orstrich he must have been. But that wasn't the way with Cap'n Ellis. Every one could see *his* garden, though he had a nice big hedge round three sides of it, and it wasn't more than three-quarters of an acre. Right on the edge of the white chalk coast it was; and his little six-room cottage looked like a piece of the white chalk itself.

"But he was a queer old chap, and he always would have it that nobody could really see his garden. I used to take him a few mackerel occasionally—he liked 'em for his supper—and he'd walk in his garden with me for half an hour at a time. Then, just as I'd be going he'd give a little smile and say, 'well, you haven't seen my garden yet! You must come again.'

" 'Haven't seen your garden,' I'd say. 'I've been looking at it this half hour an' more!'

" 'Once upon a time, there was a man that couldn't see a joke,' he'd say. Then he'd go off chuckling, and swinging his mackerel against the hollyhocks.

"Funny little old chap he was, with a pinched white face, and a long nose, and big gray eyes, and fluffy white hair for all the world like swans' down. But he'd been a good seaman in his day.

"He'd sit there, in his porch, with his spy-glass to his eye, looking out over his garden at the ships as they went up and down the Channel. Then he'd lower his glass a little to look at the butterflies, fluttering like little white sails over the clumps of thrift at the edge of the cliff, and settling on the little pink flowers. Very pretty they was too. He planted them there at the end of his garden, which ran straight down from his cottage to the edge of the cliff. He said his wife liked to see them nodding their pink heads against the blue sea, in the old days, when she was waiting for him to come home from one of his voyages. 'Pink and blue,' he says, 'is a very pretty combination.' They matched her eyes and cheeks, too, as I've been told. But she's been dead now for twenty-five years or more.

"He had just one little winding path through the garden to the edge of the cliff; an' all the rest, at the right time of the year, was flowers. He'd planted a little copse of fir trees to the west of it, so as to shelter the flowers; and every one laughed at him for doing it. The sea encroaches a good many yards along this coast every year, and the cliffs were crumbling away with every tide. The neighbors told him that, if he wanted a flower-garden, he'd better move inland.

" 'It was a quarter of a mile inland,' he says, 'when Polly and me first came to live here; and it hasn't touched my garden yet. It never will touch it,' he says, 'not while I'm alive. There are good break-waters down below, and it will last me my time. Perhaps the trees won't grow to their full height, but I shan't be here to see,' he says, 'and it's not the trees I'm thinking about. It's the garden. They don't have to be very tall to shelter my garden. As for the sea,' he says, 'it's my window, my *bay*-window, and I hope you see the joke. If I was inland, with four hedges around my garden, instead of three,' he says, "it would be like living in a house without a window. Three hedges and a big blue bay-window, that's the garden for me,' he says.

"And so he planted it full of every kind of flowers that he could grow. He had sweet Williams, and larkspurs, and old man's beard, and lavender, and gilly-flowers, and a lot of them old-fashioned sweet-smelling flowers, with names that he used to say were like church-bells at evening, in the old villages, out of reach of the railway lines.

"And they all had a meaning to him which others didn't know. You might walk with him for a whole summer's afternoon in his garden, but it seemed as if his flowers kept the sweetest part of their scents for old Cap'n Ellis. He'd pick one of them aromatic leaves, and roll it in his fingers, and put it to his nose and say 'Ah,' like as if he was talking to his dead sweetheart.

" 'It's a strange thing,' he'd say, 'but when she was alive, I was away at sea for fully three parts of the year. We always talked of the time when I'd retire from the sea. We thought we'd settle down together in our garden and watch the ships. But, when that time came, it was her turn to go away, and it's my turn to wait. But there's a garden where we meet,' he'd say, 'and that's the garden you've never seen.'

"There was one little patch, on the warmest and most sheltered side, that he called his wife's garden; and it was this that I thought he meant. It was just about as big as her grave, and he had little clusters of her favorite flowers there—rosemary, and the pansies and Canterbury bells, and her name *Ruth,* done very neat and pretty in Sussex violets. It came up every year in April, like as if the garden was remembering.

"Parson considered that Cap'n Ellis was a very interesting man.

" 'He's quite a philosopher,' he said to me one day; and I suppose that was why the old chap talked so queer at times.

"One morning, after the war broke out, I'd taken some mackerel up to Cap'n Ellis.

" 'Are you quite sure they're fresh,' he said, the same as he always did, though they were always a free gift to him. But he meant no offense.

" 'Fresh as your own lavender,' I says, and then we laughs as usual, and sat down to look at the ships, wondering whether they were transports, or Red Cross, or men-of-war, as they lay along the horizon. Sometimes we'd see an air-plane. They used to buzz up and down that coast all day; and Cap'n Ellis would begin comparing it through his glass with the dragon flies that flickered over his gilly-flowers. There was a southwest wind blowing in from the sea over his garden, and it brought us big puffs of scent from the flowers.

" 'Hour after hour,' he says, 'day after day, sometimes for weeks I've known the southwest wind to blow like that. It's the wind that wrecked the Armada,' he says, 'and, though it comes gently to my garden, you'd think it would blow all the scents out of the flowers in a few minutes. But it don't,' he says. 'The more the wind blows, the more sweetness they give out,' he says. 'Have you ever considered,' he says, 'how one little clump of wild thyme will go on pouring its heart out on the wind? Where does it all come from?'

"I was always a bit awkward when questions like that were put to me; so—just to turn him off like—I says 'Consider the lilies of the field.'

" 'Ah,' he says, turning to me with his eyes shining. 'That's the way to look at it.' I heard him murmuring another text under his breath. 'Come, thou south, and blow upon my garden.' And he shook hands with me when I said good-by, as if I'd shown him my feeling, which made me feel I wasn't treating him right, for I'd only said the first thing that came into my mind owing to my awkwardness at such times.

"Well, it was always disturbing me to think what might happen to Cap'n Ellis, if one day he should find his garden slipping away to the beach. It overhung quite a little already; and there had been one or two big falls of chalk a few hundred yards away. Some said that

the guns at sea were shaking down the loose boulders.

"Of course, he was an old man now, three score years and ten, at least; and my own belief was that if his garden went, he would go with it. The parish council was very anxious to save a long strip of the cliff adjoining his garden, because it was their property; and they'd been building a stone wall along the beach below to protect it from the high tide. But they were going to stop short of Cap'n Ellis's property, because of the expense, and he couldn't afford to do it himself. A few of us got together in the *Plough* and tried to work out a plan of carrying on the wall, by mistake, about fifteen feet further, which was all it needed. We'd got the foreman on our side, and it looked as if we should get it done at the council's expense after all, which was hardly honest, no doubt, in a manner of speaking, though Cap'n Ellis knew nothing about it.

"But the end came in a way that no wall could have prevented, though it proved we were right about the old man having set his heart in that garden. David Copper, the shepherd, saw the whole thing. It happened about seven o'clock of a fine summer morning, when the downs were all laid out in little square patches, here a patch of red clover, and there a patch of yellow mustard, for all the world like a crazy quilt, only made of flowers, and smelling like Eden garden itself for the dew upon them.

"It was all still and blue in the sky, and the larks going up around the dew-ponds and bursting their pretty little hearts for joy that they was alive, when, just as if the shadow of a hawk had touched them, they all wheeled off and dropped silent.

"Pretty soon, there was a whirring along the coast, and one of them air-planes came up, shining like silver in the morning sun. Copper didn't pay much attention to it at first, for it looked just as peaceable as any of our own, which he thought it was. Then he sees a flash, in the middle of Cap'n Ellis's garden, and the overhung piece, where the little clumps of thrift were, goes rumbling down to the beach, like as if a big bag of flour had been emptied over the side. The air-plane circled overhead, and Copper thinks it was trying to hit the coastguard station, which was only a few score yards away, though there was nobody there that morning but the coastguard's wife, and the old black figurehead in front of it, and there never was any guns there at any time.

"The next thing Copper saw was Cap'n Ellis running out into what was left of his garden, with his night-shirt flapping around him, for all the world like a little white seaswallow. He runs down with his arms out, as if he was trying to catch hold of his garden an' save it. Copper says he never knew whether the old man would have gone over the edge of the cliff or not. He thinks he would, for he was running wildly. But before he reached the edge there was another flash, and

(*Continued on page* 60)

The coloring of the room was suggested by the colors in the parrot panel over the mantel, which is embroidered in different shades of mauve, red and green. The English chintz has a design of red and mauve flowers on a black and tan ground. This, together with the mantel, which is an old one, as well as the steel grate, give the room an air of distinction. A Chinese rug before the fireplace recalls the various colorings in the room. Miss Gheen, decorator

A BEDROOM *in the* RESIDENCE *of* RICHARD F. HOWE, Esq.
JERICHO, LONG ISLAND

Another view of the same bedroom shows the interesting use of several colors in the furniture, all of which have been most happily chosen. The bed and the bureau are in green lacquer, while the chiffonier is in scarlet lacquer. The small dressing-table is an old mahogany piece bearing a triple mirror. All of these are well grouped against a background of cream paneled walls. The curtains are a dark, sheer fabric with a heavy fringe at the bottom

THE RESIDENCE *of* ALLAN LEHMAN, Esq.

TARRYTOWN, N. Y.

JOHN RUSSELL POPE,
Architect

An interesting feature of the meadow front is the rather original conception of an oriel chimney carried on a projecting corbel of stone moldings. A sundial, set in the upper part of the chimney, has been computed to register hours and quarters accurately

Gillies

In the design and execution of the library the architect has used mellow old oak paneling walls, originally in a Jacobean residence and readjusted to new conditions, and an ivory ceiling molded from original casts of old work. Furniture by Schmitt Brothers

Brick and wood, stone and slate, stucco and leaded work have been made to produce what the architect wished—the old world charm possessed by such historic Tudor houses as Compton Wynyates in Warwickshire and Ockwells Manor in Lancashire

While a part of both, the dining room porch is a happy transition between house and terrace. A sleeping porch with rows of casement windows is above. The tall windows locate the great hall, an interior view of which is shown on page 31, the feature of the plan

The dining room is unusual in being a true replica of 15th Century English Gothic. It is copied from an old house in Somerset and is done entirely in antique colored plaster. The furniture is original 16th Century examples. Schmitt Brothers, decorators

The forecourt is a veritable library of Tudor architecture — a small entrance with low pointed arch, leaded casements, walls of stucco-filled half-timber, rough brick walls with random stone ashler and quoins, stair tower, rough slate roof and brick chimneys

THE AMBULANCE THAT WENT TO BETHLEHEM

SAPPER HIGGINS of the Middlesex Fusiliers, operator for the night, dozes over his switchboard, a fag hanging listless from the corner of his mouth.

The wires are quiet for once, and the night wind drifting in through the window brings little sound. Ten days ago the line drove north, and the chorus of the guns has died down to an intermittent thudding. Occasionally a motorcycle darts past the hospital, its cut-out sputtering furiously. A sentry, pacing along the cobbled pavement, stops now and then to challenge a late passerby and make him take the other side of the road. Sick and wounded men must be quiet.

Higgins walks dreamily to the window and looks up at the silent stars. From the horizon behind the lines streams a great light, that momentarily grows brighter.

"Can't be a fire. Too 'igh fer a fire. Must be Northern Lights or somethin'."

Suddenly the bell jangles. He steps back to the switchboard. A raw-voiced lieutenant is on the wire. "Ambulance to Post No. 7. Case at the inn."

Wires flick and flash. Higgins repeats the message, then leans back in his chair.

Outside, the hum of a motor rises and dies again as the ambulance shoots through the gate and is lost in the plunge down the shell-pitted road toward Post No. 7.

An hour later it creeps back. Higgins watches it sway into the yard. The sentry at the gate turns to see what poor devil is being brought in. A sister comes out to the car, her white veil fluttering in the night wind.

On the front seat by the driver sits an old man. The driver helps him down, while the sister looks in at the *bleesé*. Finally they bring out—walking, and radiantly beautiful—a young girl and in her arms a new-born babe. A light dances about them. It throws a rosy glow over the white-habited nurse and fills the hospital close with an unearthly beauty.

They pass indoors.

The light settles in arc within arc of filmy incandescence about the hospital. A solitary palm that bends above the low roofs is bathed in it; the very sparkle of the stars dwindles behind its resplendent aura.

From his vantage in the window Higgins calls down. "I sy, Bill, wot abaht it?"

"Wot abaht wot?" Thus the ambulance driver.

"That there."

"Aw nothin'. Jist a baby born in a stable down the line. Rotten place fer 'em. So we 'oists 'im and 'er aboard and runs 'em up 'ere where they'll be at home and comfortable like."

"Who's the old 'un in the front seat?"

" 'im with the beard?"

"Yer."

"Says 'is nime's Joseph. Didn't arsk 'is last nime."

Higgins strikes a match to light his fag. It is swallowed in the effulgence that surrounds the hospital.

"That's funny!" He glances up at the sky. "Can't be a fire. Too 'igh fer a fire. Must be Northern Lights or somethin'.. . . "

THERE is a subtle relationship between the Wisemen who padded lowly across the desert and the ambulance driving furiously down the dark road. The Magi pursued their way until the object was attained. They came there in the face of foes. They brought rare gifts of devotion.

So, in these days, does the ambulance—and its gifts are equally a tribute of a great devotion.

The frankincense it brings is the cleansing spirit of mercy to friend and foe alike, a rare odor of unbelievable loveliness that arises from the reeking pit of this war whenever tenderness is shown to those sorely stricken, homeless and in great anguish.

The myrrh it brings is the stern exertion—bitter to endure—with which men are snatched away from annihilation and given the will to live, the weary rested and made joyful, the desolate made strong to go on with their burdens when, to most of them, death would be a welcomed release.

The gold? That gold comes from your purses, American people. It signifies that you, who enjoy nights of silence and safety, count no sacrifice too great so long as it maintains those agencies of mercy that cluster beneath the Red Cross—nurses who worked fearlessly amid clamorous suffering, doctors who rarely knew the refreshment of sleep, drivers who took their ambulances where Hell was and through bestial darkness.

ALL ambulances go to Bethlehem, and all carry these same gifts. Some ambulances are trucks with food and clothes and medicines for refugees. Some carry bricks and timber for new houses. Some bring dentists and shower baths and soap and soft things for little children to be wrapped in. Some ambulances enter plague districts. Others ride fearlessly into the face of earthquake. Still others cluster about the mine mouth, the burning factory and the piled-up wreckage of trains.

But all of them go to Bethlehem, for all the roads to mercy end in that Inn, above whose door you can read: "Inasmuch as you have done it unto the least of these, you have done it unto me."

WITH these whose ambulances go to Bethlehem we must share our gifts. They know what gifts are sorely needed. They will show the tenderness, if we give the fabric of tenderness. They will apply the bitter myrrh of medicine, if we supply the medicine. To us they leave entire the gift of gold without which the others are impossible.

"HEY! Ho!" Sapper Higgins yawns and slides from the chair as his relief comes in. "Bloody long night. Guess I'll look abaht the ward 'fore I turn in."

And stepping through the door he beholds a strange sight.

From the other end of the ward comes a girl of unearthly beauty; in her arms a babe that sparkles like a great jewel. On either side, in serried rows, range the cots with huddled figures thereon. As they pass, the maiden and her child, the figures move, stretch, sit up. Pale faces turn to the light and take on its color. Weak arms draw from it strength. A heavy perfume drowns the stench of ether that creeps in from the operating room, and fills the ward with the scent of many flowers. Sweat of suffering fades from brows. Cries of pain hush, and those in anguish smile content. There is a soft rustling as of many wings and the faint echoes of a song.

"Gawd!" exclaims Sapper Higgins.

It was merely the nurse walking up the ward.

CHRISTMAS EVE

Our hearts to-night are open wide,
The grudge, the grief, are laid aside:
The path and porch are swept of snow,
The doors unlatched; the hearthstones glow—
No visitor can be denied.

All tender human homes must hide
Some wistfulness beneath their pride:
Compassionate and humble grow
Our hearts to-night.

Let empty chair and cup abide!
Who knows? Some well-remembered stride
May come as once so long ago—
Then welcome, be it friend or foe!
There is no anger can divide
Our hearts to-night.

CHRISTOPHER MORLEY.

Gillies

A HOUSE BY *the* SIDE *of the* STREET

Next to a house by the side of the road comes a house by the side of the street—a house set close to where men pass and repass on their various occasions. Here is one—the residence of Arthur F. Elliot, Esq., at Fieldston, New York City—which stands close to the lot line, with only a narrow grass strip and a privet hedge separating it. Walls are of cream stucco, trim of chestnut stained brown and the window frames and sash are painted different shades of brown to give color variation. Three shades of brown shingles comprise the roof. Blinds are pale bluish green with black strap hinges. The brick corbelling around the windows is of different shades of red, the joints matching the stucco in color. Dwight James Baum was the architect of the house

Doubtless you recall this card. It is of American make and was issued for Christmas, 1879

THE STORY *of the* CHRISTMAS CARD

From Out of England—Not From Germany—Came a Custom Which Furnishes Collectors a New Subject

GARDNER TEALL

ONE might imagine that the Christmas card is an institution whose origin is at least as old as pictorial printing. Bookplates, playing cards, *cartes de visite,* in fact, almost all sorts of cards were in vogue some hundreds of years before anyone appeared to think of producing Christmas cards, at least the printed pictorial ones that have come to be so familiar to us and so inseparable in our minds from the thought of the holiday season.

Learned bibliophiles and enthusiastic print-lovers have unearthed several very early woodcuts to which they have ascribed a greeting purpose. But it is unlikely that greeting cards were in use as Christmas cards before the 19th Century, although an artist-engraver would, now and then, issue a birthday card or, perhaps, a new year pictorial greeting.

A Kate Greenaway card of Christmas, 1881

By Kate Greenaway, for Marcus Ward & Co.

I suppose Charles Dickens did more than anyone else to create the atmosphere into which the true and cheerful Christmas card was introduced, an atmosphere that fostered and encouraged the lovely idea. Prince Albert is credited with introducing the Christmas tree into English homes and the Apostles of *Kultur* have yearned to make us believe that "Made in Germany" appeared on the first Christmas cards, merely because that unfortunate legend has appeared on some of the later ones. As Germany borrowed her art and her science from other countries—she is welcome to her philosophy!—so too did she borrow the idea of the Christmas card from England, and in other of its forms

English Christmas card designed by Frederich Mason for private use

An 1880 *card by Kate Greenaway*

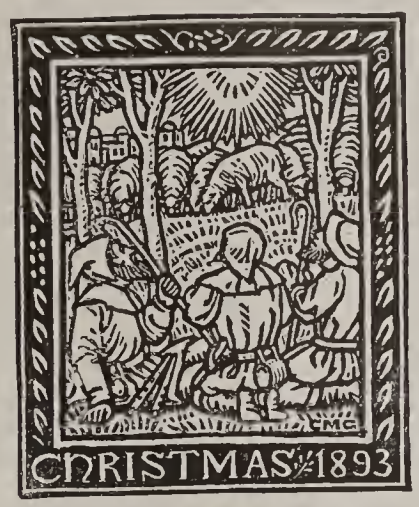
An 1893 *English card by S. Thompson*

Raphael Tuck and Sons' 1881 *card*

A personal Christmas card designed by G. Cave French, an English artist

English Christmas card for 1880

English New Year card for 1879



C. M. Gere engraved a wood block card of the Magi for Christmas, 1893, *in England*

A popular card in 1890 *was this design for the English trade made by H. F. New*

from America. It is a relief, and scarcely a surprise, to know that so wholly charming a custom is not German made.

I have not come across the Christmas card of any country that can authoritively be dated earlier than 1846. Mr. Gleeson White was the discoverer—or the recoverer—of a card of that time designed by J. C. Horsley, R.A., for Mr. Henry, afterwards Sir Henry Cole. I doubt if Sir Henry had ever heard of the German birthday cards that occasionally circulated in Bavaria and elsewhere. He is believed to have considered the idea of a printed pictorial greeting card for the occasion of Christmas as his own idea. It may have been anticipated, in a sense, by the card which Mr. Thomas Shorrock of Leith is said to have had engraved on copper by Daniel Aikman in 1840 or thereabouts bearing the legend "A Gude New Year to Ye." Northumberland and Yorkshire also hint at being the cradle of the Christmas card, but until further evidence substantiates other claims I think one may say with authority that Sir Henry Cole's is the first Christmas card printed and issued for general distribution. Mr. Gleeson White found that but 1,000 copies of this card of 1846 were issued. These were published by Joseph Cundall of New Bond Street, London, and were lithographed by Jobbins of Warwick Court, Holborn, London, being colored by hand. As Joseph Cundall was an intimate friend of the then Mr. Henry Cole it is quite likely that placing the cards on the market was merely looked upon by their sponsor as a jolly experiment. At any rate, instead of bearing Cole's name as publisher, they were issued under the *nom de guerre,* Felix Summerly, which he chose for the occasion.

Card Mottoes

The legend on this first card was "A Merry Christmas and A Happy New Year To You" and no phrase-maker has improved upon it. There was a line for the filling in of the name of the one to whom the card was sent, and another line was left for the sender's name, both on the face of the card. This indicates that those were the good old days when Christmas cards were not furtively inspected in the hope that no writing would appear to prevent a revamping in order that they might go forth on their way another season.

I have often wondered if collecting Christmas cards was not made difficult to the lover of such emhereræ by being so shamelessly recirculated, and kept out of his reach in consequence. Occasionally one comes across an odd scrapbook filled with early Christmas cards below each one of which is written in the neat hand of our grandmother's day "From Aunt Fanny," "From Cousin Virginia," "From Cousin Kitty" or "From Willy," as the case may be, and if they are dated the true collector will bless the accuracy as it enables him to assign doubtful cards to their proper period.

An American card, probably issued by L. C. Prang & Co., of Boston, in 1881, *shows the contemporary disregard for seasonal effects*

English Christmas card of 1878 *designed by W. S. Coleman for De la Rue & Co., London*

An English Christmas card issued in 1880 *by Eyre & Spottiswood, of London*

The Inappropriate Designs

Speaking of periods, there are some cards that need no dates to enable us to know to which decades they belong. Was it not Mr. Dooley who succinctly described that period "Whin th' iron dogs howled on th' lawn, and people 'd come f'r miles to see a grotto built iv relics iv th' Chicago Fire"? Strange to say it was just this period that gave us the loveliest Christmas cards we have known. It was then that Kate Greenaway, Randolph Caldecott and Walter Crane were in their heyday of delectable invention. There were, of course, in the early days of the Christmas card, ridiculously inappropriate designs to be found on

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OLD FRENCH WALL PAPER DECORATIONS

The Early Works of Lafitte and Dufour—The Art of Hand Block Printing—
Fine Papers Now Reprinted From the Original Blocks

EUGENE CLUTE

TWOFOLD interest attaches to old French wall papers, for in addition to being beautiful examples of the decorative art of a past century, a number of the finest designs have been made available for use in present-day homes in the form of reprints from the original blocks.

The big pictorial decorations which represent the highest development of the art of wall paper making in France consist of many breadths of paper upon each of which is printed a portion of the design, the strips matching to form the complete picture. Some designs are continuous around the room while others are in panels.

Classic Subjects

One of the finest of these wall papers is the "Psyche and Cupid" decoration designed by Lafitte and executed by Dufour of Paris in 1814. Several panels of this set are preserved in the Metropolitan Museum of Art, New York City.

Twelve panels in all, some broad and some narrow, compose the set which is printed on more than a score of strips each about 20″ wide and between 5′ and 6′ in height. It is entirely in tones of gray.

A dream of luxurious idleness is pictured in this section of old French paper, showing scenes in the park of a chateau. Courtesy of the Metropolitan Museum of Art

This design is remarkable for its beauty, classic dignity, and high decorative quality. The purity of line, the excellence of the composition and the luminosity of the shadows are especially worthy of note.

Though classic and mythological subjects were much favored, other subjects very different and quite as beautiful in their way are found among the old French wall papers that have been preserved.

Popular Designs

Often romantic scenes were represented. A fine example of this type is in the possession of the Metropolitan Museum. It shows men and women whiling away the time in the magnificent formal garden of a chateau. This dream of luxurious idleness makes one thankful for something to do, for a chance to get honestly tired—but it is a beautiful decoration, for all that.

Designs derived from the hand-painted wall papers imported from China were printed in France and they were very popular. A wonderful example of this type is the "Decor Chinois" produced by Zuber about a century ago. It is in clear colors on a white ground. So true to the Chinese style is this paper that it must have been copied from a fine Chinese hand-painted wall paper. The result certainly justifies the expenditure of patient and skilful effort involved in its production.

The ends of the earth were brought together during the 18th Century, as never before, by the development of foreign trade and travel. France drew upon the most remote countries for articles of use, for luxuries and art works. People were keenly curious about the distant lands of which they heard so much. What, then, was more natural than a demand for pictorial representations of strange scenes? This demand was met by the makers of wall paper who brought out sets of decorations ranging in subject matter all the way from Hindustan to North America. When the artist's knowledge of the country failed, his imagination seems to have served him well. The results, though often amusing, were always interesting.

"Vues de l'Amérique du Nord," produced in 1834 by Zuber is one of the most important of the many decorations of this type. It comprises views of New York City, West Point, Boston, Niagara Falls, The Natural Bridge in Virginia, and a tableau entitled "Indian Dances." For its production 1674 wooden blocks were required.

Hand-Block Printing

All of these papers were printed by hand, a process calling for care, skill and no small degree of artistic feeling on the part of the printers. Though all but the finest papers have long been printed by machinery, the old art of hand-block printing has, fortunately, been preserved unchanged down to the present day.

Until the outbreak of the war the famous Zuber factory established at Rixheim in Alsace at the close of the French Revolution was in continuous operation. In France and England the method is still employed in the production of fine wall papers and in our own country paper hangings of great beauty are printed by the old hand-block process.

The printer stands before a heavily built wooden table or workbench and prints with a wooden block about 20″ wide, 2′ long and 2″ thick. Upon the face of this block is carving that represents the parts of the design that are to be printed in one color, for each color requires a separate block.

The printer places the block face downward in a shallow wooden box that stands on supports at his right. He presses the block down with his hands in order that it may be evenly charged with the color that has been spread upon the felt in the bottom of the box. He lifts the block by a strap handle.

Applying the Design

Before him on the table lies the paper. He carefully places the printing block upon it and presses down with his hands. The high parts of the carving coming in contact with the paper transfer the color to it. Under the paper is a cushion formed of thicknesses of felt laid on the table-top. Further pressure is brought to bear upon the block by means of a simple lever.

The block is then carefully lifted, the paper is moved along to the left a distance equal to the length of the block, and the operation is repeated. The printer is guided in matching the pattern by small brass pins that print dots in the margin of the paper.

In this manner a strip about eight meters long is printed in one color. It is then hung from the ceiling until dry, when it is rolled and placed at the right of the printer. The strip is then printed throughout its length in a second color by the same slow process. This is continued until all the colors required to complete the design have been applied. Occasionally between printings the paper is calendered under a heavy steel roller worked by hand on a steel table to flatten the color.

The printing blocks are interesting. Upon examination it is found that each block is built up of three thicknesses of wood. The face, about ¾″ thick, is of pear or similar wood. This is backed by two thicknesses of some strong wood, usually oak. A wood of fine grain is chosen for the face of the block because it permits the carving of delicate detail with the least probability of small parts breaking in use.

Preparatory to making the blocks, the complete design that has been painted in water color by the artist is traced in outline and transferred to the blocks. The parts that are to be left in relief on each block are then filled in with red as a guide to the block-cutter, who carves the rest of the surface away to a depth of about 3/16″.

A portion of "Vues d'Indostan," a French paper on the walls of an old house in New England

Artistic Advantages

Every step in the process is slow but the same results cannot be obtained in any other way. The hand of the worker comes into close contact with the material and this permits a sensitiveness, a personal element to enter into the work. The very simplicity of the process by which hand-printed wall papers are made renders them free from the mechanical regularity and hardness that are present, at least to some extent, in all the products of machinery.

Among the artistic advantages of the hand-block process is the opportunity it affords for the use of a large number of colors. Wall papers printed by machine are in twelve colors or less, while many hand-printed wall papers contain from forty to sixty colors. Some fine floral designs in French hand-printed wall paper show as many as seventy-two colors. An American firm recently produced a beautiful paper that contains one hundred and twenty colors printed by the old hand-block process which has been described.

One of twelve panels, the "Psyche and Cupid" set, by Lafitte and Dufour. From Paris, 1814

"Decor Chinois," a French paper, by Zuber, in the style of the hand-painted papers of China

Early History

The art of wall paper printing dates practically from 1700, for previous to that time the process was in a formative stage. A century earlier, in 1610, Le Francois produced wall papers in imitation of velvet hangings at Rouen. These were made by applying finely cut wool, known as flock, to paper upon which an adhesive substance had been spread in the form of a pattern. Papers of this kind were known as "papiers veloutes".

La Papillon of Paris is credited with being the first to use wooden blocks in printing wall papers at the end of the 17th Century. Hand-painting and stencilling were, however, employed for many years after that date, often in combination with block printing, some parts of the design being done by one method and

(*Continued on page* 60)

An excellent example of a whorl newel—a small turned newel encircled by a whorl of spindles—is found in "Whitby Hall," Philadelphia

A stair panel in wrought iron, after the French 18th Century mode, executed by Samuel Yellin

Modern turned spindles of good line are used on the stairs at "Cogshill," the Philadelphia home of Jessie Wilcox Smith. E. B. Gilchrist, architect

The substantial characteristics of late 17th Century spindles and newels are found in the hall at "Heale House," Salisbury, England

Square spindles and newels with mahogany hand-rails and cap constitute a good modern usage. E. B. Gilchrist, architect

Arcaded English Renaissance spindles and newels, in the home of J. B. Townsend, Esq., Bryn Mawr, Pa. Eyre & McIlvaine, architects

STAIR-RAILS, SPINDLES *and* NEWELS

Three Important Details that Create the Atmosphere and Charm of Any Stairs—Their Period Evolutions

HAROLD DONALDSON EBERLEIN

"The stairs likewise to the upper rooms, let them be . . . . . finely railed in with images of wood."
—*Lord Bacon.*

IN Lord Bacon's own house at Gorhambury, near St. Albans, Aubrey tells us, "was a delicate staircase of wood which was curiously carved; and on the post of every interstice was some pretty figure, as a grave divine with his book and spectacles, a mendicant friar, and not one twice."

If the great Lord Chancellor could find it within him to bestow constructive thought upon the intimate details of staircase design, it surely beseems us, too, to pay some heed in the same direction, especially since it works to our individual profit.

A balustrade with its spindles, its hand-rail and its bounding newels, is by its very nature a decorative feature. It cannot help being so. It is for us to see to it that it is good decoration and not bad decoration. The difference is sometimes gauged by scarcely more than a hair's breadth. Like every other feature subject to the constant changes of style evolution, spindles, hand-rails and newels are peculiarly sensitive indices and faithfully reflect the tone of each successive mode. Perhaps it was because of this sensitive quality that, in the Victorian decline of domestic architecture, the staircase fell to a lower depth of banality than almost any other individual feature and became a perfunctory contrivance of fantastically turned mahogany or walnut newels, "mean and starved balusters of varnished pitch-pine" and "steep flights of steps which turned in a well carefully excluded from the light."

(Above) Early 18th Century Dutch type of rail

Plain iron spindles with brass rail, a French type

In analyzing the situation we must distinguish between the wholly physical or structural features—position, form, dimensions, slope, measurements of risers and treads—which may not be changed without more or less considerable labor and expense, and the partially decorative features—hand-rails, spindles and newels—which may very easily be replaced.

The most generally satisfactory measurements for treads and risers are treads 12½" broad, risers 6" high; or, treads 12" broad, risers 6¼" high. (This measurement means from top of tread; the projecting nosing will of course make the face of the riser

(*Continued on page* 58)

An example of late 17th Century, double-bellied spindles, found at St. George's, Bermuda

Late 17th Century type of double-bellied spindles and turned newel. "Norwood," Bermuda

A STUDY *in the* TEXTURE *of* WALLS

Stone, Brick, Stucco and Wood Are Combined to Make an Entrance Detail of Unusual Interest

ONE of the architectural details that a true lover of beauty eventually comes to appreciate is the texture of wall surfaces. A wall is to the architect what a tapestry or a rich fabric is to the decorator, only the architect is limited in his handling of it. More credit, therefore, is due him when he produces a rare and artistic effect.

The subject of this present note is a small section of the walls close by the entrance to the residence of F. O. Zenke, Esq., at Riverdale-on-Hudson, N. Y. The architect was Dwight James Baum. The view shows a corner of the elliptical entrance feature and the large chimney nearby. The effect desired here was of the old world architecture, as found in, perhaps, the corner of a courtyard of an abandoned English manor-house or inn.

There are three materials used—rough texture tapestry brick of six shades running from red and browns to purples; the stucco on the chimney, on the walls and the joints of the brickwork (which are approximately 1″ wide), is of a yellowish gray mortar. The stones are gray local stone carrying some rust in them which ties in harmoniously with the cream of the stucco. The trim is of chestnut stained and the blinds are painted a pale dull green tone.

A variety of elements combined make an unusual entrance. D. J. Baum, architect

These elements are combined to produce an effect of permanence and solidity without being monotonous. There is subtle affinity between them, between the wood and stone and brick and mortar, which makes for a pleasing harmony. Final touches of greenery in the window boxes and in the foundation planting relate the walls to the grounds.

Such a detail is worthy of preservation because it can be used in future homes. It is the sort of idea that should go into that scrapbook you are making, of the house you will build some day when the A. E. F. comes back and life is normal again. You will find, scattered through the pages of House & Garden, dozens of pictures of equal value. That is why they are selected and shown.

One might also speak of the contrasting contours. The arch of the door is repeated in the arch of the little window in the side wall, and further suggested in the bow of the bay window over the entrance. Contrasting with these are the straight lines of the door window that lights the cloak room inside. Here are simple harmony and contrast side by side, and effective because each is used with restraint.

THE DOOR THAT IS INSIDE THE HOUSE

An Example of Simple Treatment Applicable in Varied Types of Home

IN the last analysis, an idea is valuable to you only when you can apply it to your own problem. Women understand this in dressmaking. They see a gown which is far beyond the possibilities of their purse, note its cut, draping and details, and then go home and apply the ideas to the gown they are making. Interior decoration ideas come in the same category. As they stand, they may not be suitable for reproduction in your house, but their principle can be applied to your problem.

The doorway here is a case in point, and a study of it will uncover some simple rules well applied.

First there is the nature of the opening itself. The wall is quite thick, and makes possible a deep-set door. The simple plaster finish, which is a concomitant of the beamed ceiling, has not been broken save by a chair rail and base board. In itself the door opening might be commonplace enough, but it is made unusual by the small window to the right. This little window repeats the treatment of the doorway. It is to the door what a repeated melody in plucked strings is after a full orchestra has presented the theme.

Distinction is also found in the nature of the doors themselves. They are of leaded glass. The narrow lead mullions furnish a delicate contrast to the width of the frame and the sturdiness of the beams overhead. Almost any interior is enriched by using contrasting elements whether they be in color or line. But the contrast must be subtly presented, else the two elements would merely clash.

Because it preserves the individuality of a room and links it to the adjoining rooms, the glass door is advisable. Wilson Eyre & McIlvaine, architects

Finally, the door frames a view—and lets you see the view beyond. Here is a subject worthy of much consideration. We Americans seem to have a fetish for doors that close rooms in—solid oaken or cypress or pine doors that set themselves sternly against any visual communication with the next room. Either that or no door at all. But the absence of a door is almost as great a mistake as a solid door. Each room should be an entity, a personality that is distinguishable from the others. But it should be related to the others just as people with distinct personalities are related. Doors preserve this distinctive personality, hence they should be used. Glass doors furnish a relationship between room and room, hence their advisability.

In addition to this is the sunlight which a glass door lets in and the silhouette value of narrow mullions, that break the view sufficiently to make it illusive. From these it can be readily seen that the glass door is pre-eminently the door for inside the house.

Arthur Loomis Harmon, *Architect*

WINTER ISN'T HALF BAD

Winter isn't half bad! It sheets the ground for the tracery of bare limbs to silhouette against and makes rhododendrons and spruce huddle close to house foundations. It reveals tiny fingers of vines stretching along walls and sets dull brick chimneys to smoking. It lights with new fire the red tiles of roofs and picks out hewn timbers in the shadowy stucco of walls—and robes this house in Greenwich, Connecticut, and your house in St. Paul and his house in Montreal with a fresh grandeur. It is cold, ascetically cold, and its winds are bitter-tongued; but beneath its chill stars a new warmth, and even in its cutting winds can be heard the beginning of a new song. No, winter isn't half bad!

INTERIOR DECORATIONS THAT SOLDIERS LIKE

The Colors and Furnishings Used in Hostess Houses, Soldiers' and Sailors' Clubs, Canteens and Huts

EMILY BURBANK

DECORATORS and furnishers, like architects, now plan with regard to both war needs and war incomes. They came head on against this situation when at the full tide of carte blanche orders to meet peace conditions. The shock was bewildering. But instead of checking the imagination of the creative, new brain cells have opened up and a flock of ideas—beautiful and practical—are let loose every day.

The magician wand has been stern utility, emphatic elimination of all but the essential, and a censored budget for outlay when the work to be done was the interior decoration of rooms used for the refreshment of our fighting men.

The Eagle Hut in Bryant Park, N. Y., is in blue and gold, with Windsor chairs and Swiss reed. Mrs. Albert Herter, decorator

Decorators' Service

Decorators, being also patriots, at once agreed to small commissions, some indeed giving their services free, counting it as a part of their war work. The immediate reward awaiting them was the unexpected possibilities for interesting line and color, suitability and durability, within the restrictions imposed by war.

These classes of buildings for the refreshment of soldiers and sailors awaited decorative skill. There was the "hut," quickly thrown together within some zone of intense activity, demanding no cluttering frills within or without. This type of emergency building was put up at the front by the Red Cross, Y. M. C. A., and Salvation Army, of boards, canvas and sheets of corrugated iron.

To speak of interior decoration in such cases seems absurd, yet as a matter of fact, it was experiments tried in canteens and rest houses in the war zone that first proved the value of this art even under fire.

Color and the Men

Early in the war, Red Cross National Headquarters received letters telling how whitewash and gay paints applied inside canteens and rest huts acted as a tonic on the jaded senses of men coming out of a region of smoke and dun colored earth.

Color!

Color! It was color that they craved!

Someone discovering this and believing in its power, and the suggestion in design, had made the experiment. Great sunflowers, flaunting reds and greens, crude drawings of various sorts were dashed off on the walls, the idea being to suggest cheer, diversion, and relaxation after the depressing strain at the front. It met with immediate success. The soldier himself gave out the verdict, "Dress up the rest hut!"

It is easy to believe that those in charge found it great fun trying to do an elemental decorative stunt under fire when the jury was to be worn poilus, Tommy Atkins and later the Yanks. A light in the eye, a faint smile or cheery slang for approval, coined in the trench, and hurled back over his shoulder as the man went

At Camp Travis, Texas, the hostess house living room has walls of wall board and strips

The Red Cross Building at Camp Upton has silver gray woodwork, gray furniture, green cushions and curtains, green and yellow rugs

Comfortable chairs are appreciated by the men and their guests. This is the other end of the Red Cross living room. Louise Eddy, decorator

Blue furniture with beige walls in the United Service Club, Philadelphia. Mrs. Woods, decorator

Wicker and chintz were pleasantly used in the mothers' sitting room of this service club

out to continue the march, were tokens by which every decorated hut and canteen knew that it was to "hang on the line."

When America went into the war and training camps were dotted over our land, there were added, in addition to the temporary buildings for the diversion and refreshment of the men, hostess houses near at hand for the purposes of accommodating friends and relatives of the men who had occasion to visit them.

Hostess Houses and Canteens

In those cases, where the hostess houses (planned for meeting places for soldiers with families and friends) had been built previous to the war and for private use and then adapted to the new need, because they were houses and not huts, it is a simple thing to make them look like homes.

This second class of refreshment station for men in the war often included canteens and soldiers' and sailors' clubs of every description as well as convalescent houses.

Here we enter the usual realm of flowering chintz, colored sun-proof materials, simple scrim, painted furniture or natural wood and cane, pictures, cheering china and appetizing glass.

The decorator can really do something under these conditions.

It is what he has done at the camps, and outside

A big fireplace is the focal point of all hostess houses. This is at the Great Lakes Naval Training Station, Ill.

The living room of the Y. W. C. A. hostess house in New York was made over with comfortable wicker

them, in temporary buildings that surprises us most. For example, one decorator, a woman, who did the Red Cross Convalescent House at Camp Upton, L. I., furnished the invalids' bedrooms and two or three others for the visiting relatives of men in the hospital with white iron beds, white enamel chiffoniers, chairs and tables, blue and white rugs and simple scrim curtains. The important point was to keep it hygienic and inexpensive. This was done, and at the same time a delightful result obtained.

A Red Cross Building

The same decorator's treatment of the living room in this Red Cross building was both appropriate and attractive. Its interior woodwork and the furniture were of silver gray; rugs gray with faint yellow pattern; curtains of pale green sun-proof; chair cushions a dark green denim; lamps antique green iron; the lamp shades deep rose-red, edged with fringe of stem green. The strong brilliant notes of color were contributed by war posters held to the walls with silver gray moldings.

This decorator was asked to supply china glass trays, kitchen utensils, etc., the quantity designated for this convalescent house being enough to supply a dozen people. She also selected the oil stove used for cooking. We mention this fact since it is sometimes forgotten

(*Continued on page* 58)

The walls of the dining room are pure yellow and the ceiling white with narrow gilt frieze. This brilliant background has for its foundation a blue rug on a black floor. Woodwork and furniture are of silver with a light inlay of black. The chairs are red edged with guimpe

The living room fireplace is of golden tone brick with an overmantel of ultra-marine relieved by ivory and gold. Caps of the pilasters are painted the same blue. The floor is black and the walls smooth white plaster. Rug is red with blue and gold border. Decorations by the Ianelli Studios

The lighting fixtures, whether at the side or in the center of the room, are of white opaque glass pencils suspended from a hammered brass frame

Silver birch woodwork and furniture give color to the living room. The upholstery is blue with black guimpe and the hangings are of gold with blue enrichment

The house is indigenous to its setting, the architecture being of the flat low character which is bred in the environment of the Middle Western plains. It is unusual, but it is distinctly American of a locality. White birch and oaks are supplemented by plantings of shrubs, sumachs, varieties of dogwood and native crab apples, hawthorn and witchhazel trees, the general character being full and rich, typical of Middle Western foliage

This home reads like a medieval text—brown and soft toned without, and every room its own rubric. The dull gold of the brick exterior is trimmed with rough surfaced wood stained black. Plaster and sashes are of white, while the roof is gray green. Above the entrance hangs an ultramarine blue porch. Here is a house without a front, its architect insisting that a home needs but an entrance side and a garden side to meet the essentials

The RESIDENCE *of* JAMES F. CLARKE, Esq.

FAIRFIELD, IOWA

BARRY BYRNE, *Architect*

LET YOUR CHRISTMAS PLANT GIFTS BE UNDERSTOOD

A Christmas Card Accompanying Each Gift, Inscribed With Some of the Following Facts, Will Help the Recipient to Supply the Simple Care Which Spells Longer Life for That Particular Plant

SPIREA (Astilbe). *Not to be confused with the flowering shrub called spirea.*

Some varieties have clusters of white flowers; others of pink or almost purple.

Spireas need plenty of moisture at their roots; the pot may even be kept standing in a saucer containing about one inch of water.

After the flowering season the plant may be placed outdoors and protected with dead leaves. In the spring it can be set in the flower garden or border.

CLUSTER ROSE (Rosa multiflora). *To prolong the flowering period indoors it is a good plan to stand the pot in a cool room at night, where the temperature is about 50°. Be careful not to overwater.*

After the flowers have gone the plant may be stored in a cool cellar and watered just enough to prevent the wood shriveling.

In the spring it may be planted in the garden, where it will bloom during the summer.

PRIMROSE (Primula). Primula veris, *"first in spring," was an old appellation applied to one or two species of plants, and retained today as an unusually descriptive family name of these interesting flowers.*

Over three hundred different primroses are recognized.

In most houses primroses should be watered daily. An application of concentrated plant food, obtainable at any good flower shop, is advisable once a week.

AZALEA. *A temperature of 50° is best, although, like many other plants, azaleas will succeed for some time in ordinary house temperatures. While in bloom they should be watered about every other day, soaking them thoroughly.*

After the flowering period less water should be given until good weather comes, when the plant may be set outdoors in a shady place.

Azaleas are closely related to rhododendrons; in fact, botanically speaking, they are inseparable.

JERUSALEM CHERRY (Solanum capsicastrum). *A native of Brazil and Uruguay, belonging to the same family as the potato, tomato and eggplant.*

Most of the solanums come from the temperate or tropical regions.

Once it is grown, the Jerusalem Cherry requires comparatively little water; excessive watering will cause the fruit to fall.

HEATHER (Erica) *Although we naturally associate the heather with Scotland, it is interesting to note that cultivated types are practically all of Africa and were introduced in England about 1800.*

The wild heathers of Scotland, on the other hand, appear to be indigenous to the genus Calluna. plants. They belong the most exacting

Heather is one of It does best in a of the house plants. more than 55°, and temperature of not sparingly.

should be watered After the blossoms are over there is litle use trying to keep the plant alive unless a greenhouse is available for it. Its requirements during the non-blooming season are such that few dwelling houses can satisfy them.

The first half of the 19th Century saw perhaps the greatest popularity the indoor heathers ever enjoyed. Old English gardeners still mourn the days when the hard wooded plants from Australia and the Cape were such prominent horticultural subjects in Europe. They say that today we do not give these plants the care and attention they deserve, a statement which is especially true of America.

CYCLAMEN (Cyclamen persicum). *For over a hundred years this plant has been under cultivation. It came originally from Persia, and does best in a temperature of about 55°.*

Not oftener than once a week, apply a weak solution of plant food such as the seed houses supply.

Plenty of drainage, such as bits of broken crock, should be in the bottom of the pot.

NORFOLK ISLAND PINE (Araucaria excelsa). *The araucarias comprises about a dozen species, native to South America and Australia. One form attains a height of one hundred feet in the Chilean Andes, and another, in Australia, one hundred and fifty feet.*

The Norfolk Island Pine, indoors, requires daily watering, but the water should not be allowed to collect and stand in the jardiniere. A room temperature of 60° to 70° is best.

OTAHEITE ORANGE (Citrus taitensis). *A dwarf tree of the orange family, deriving its name probably from the island of Tahite.*

It is sometimes used as a stock for dwarfing other oranges.

Excess watering will cause the fruit to fall. The foliage should be sprayed occasionally with soft water to cleanse it.

Toward spring the plant will start into new growth, and then requires more water. Spring is also the time for repotting.

POINSETTIA (Euphorbia pulcherrima). *Central America and Mexico are the natural home of the poinsettia. Belonging to the same family is milkweed of our the common Eastern roadsides. Over 1,000 species of Euphorbia are known. There are many types of Euphorbia, a few of them of interest because of their ornamental foliage. The flowers are usually small.*

Poinsettias are heat lovers, and do best in a temperature above 65°. Like most soft wood plants they require plenty of moisture—watering at least once a day will be necessary to prevent the leaves wilting.

If exposed to cold or other unfavorable conditions, poinsettias are apt to drop their leaves. For this reason special care should be taken to handle them as directed.

BOSTON FERN (Nephrolepis). *Ferns need plenty of water. It is also a good plan to stand the plant in a tub once a week and spray it with tepid water to keep the dust from clogging the pores of the leaves.*

If you wish to keep the fern through the summer it should be repotted with fresh, light earth about March. A shaded location out of doors will be the best for spring and summer.

PALM. *In Arabia there is a saying that the palm "stands with its feet in the spring and its head in the fires of Heaven."*

For palms are water lovers, and they demand in addition a warm house in order to be at their best. Frequent spraying of the leaves with soft water is advisable. Never fill the jardiniere completely with water.

A sponging with one of the liquid insecticides every month will keep the foliage bright.

Gillies

A LITTLE PORTFOLIO OF GOOD INTERIORS

It's a picture from out of the past, this great hall. Christmas breakfast over, the family, friends and innumerable servants crowd in to sing Yuletide catches and greet the day before the blazing hearth. In England? Yes, once on a time. Today the hall stands in the residence of Allan Lehman, Esq., at Tarrytown, N. Y., one of those homes we owe to our ally Britain, for the woodwork and paneling in this great hall were taken from an old English house. The stone chimney piece dates from 1650. *About it is a minstrel gallery and above that the open timbers of the ceiling. An embroidered cope suspended from the gallery rail lends a touch of color to the sombre wood. The furniture is original of the period. Especial interest is found in the screen shown to the left which is made up of old paneling removed from Haddon Hall. John Russell Pope was the architect, and the decorators were Schmitt Brothers*

In the sun parlor of the apartment of Mrs. Howard Linn, Chicago, Ill., the dominant piece is a Louis XVI panier sofa, with cushions of antique brocade in pale green and gold. Gauze curtains filter the light into an even glow. The furniture is cream with polychrome decorations. A black parchment shade surmounts the cream lamp base. By the doorway stands a wrought iron base supporting a green porcelain bowl with a cluster of bright berries

Cream paneled walls form the background of the dining room in the Linn apartment. Against this are placed an old French sideboard and commode. The table is of the "draw" refectory type — the ends pull out, affording double the table space. Prints, a rococo frame mirror, simple pottery and silver make up the decorative accessories. A one-tone rug on a dark floor gives the room a good foundation and justifies the lightness in tone of the walls

The west end of the Linn living room shows a coiffeuse now used for writing table, a good example of the adaptation of an antique. The chairs are French painted antiques with petit-point seats. A deep smoke valance of lace is an unusual touch on the mantel. The corner couch with its reading lamp behind supplies the maximum of comfort. Books with old architectural prints hung above them complete the interest of this sensible grouping

The other end of the living room contains a more formal treatment; a console and mirror form the focal point, balancing the fireplace at the opposite end. The Directoire sofa is covered with blue and yellow striped silk. From the blue in this is taken the tone for the paint of the walls and woodwork. Valances and over-drapes of a striped taffeta with sheer under-curtains. The furniture for the apartment was collected abroad by the owner

A BEGINNER'S LACE COLLECTION

What to Select—How to Mount and Catalogue the Pieces—The Types of Laces

MABEL F. BAINBRIDGE

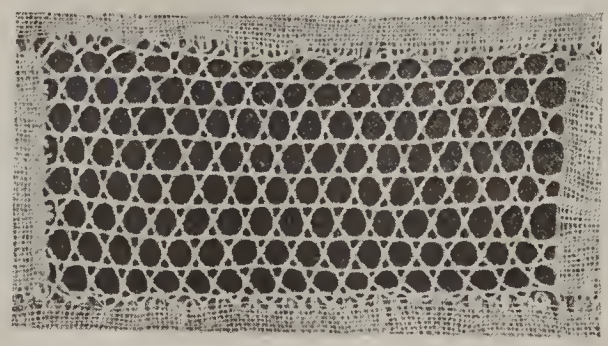
WHY not have a lace collection? Almost all of us have some bits of old lace, maybe much worn, that have come from grandmother's or Great-aunt Susan's attic. Gather all the pieces together, perhaps you don't think they are of any value; go to the nearest Museum which boasts a collection of laces. Ask about them, but most of all compare them with similar pieces there, and to your surprise you will find dozens of specimens, that have the same queer little outline thread or carnations, or flowers in relief that your treasures have. Failing a Museum, consult lace books at a public library, and in any case buy one good lace book. After years of reading everything that comes out in English, I still advise "Point and Pillow Lace," by A. M. Sharpe, for a practical, interesting text book, and another more advanced volume is Mrs. Palliser's "History of Lace."

Four examples of Mechlin bobbin lace, mounted according to age of example, the top being the oldest. Author's collection

Cleaning and Care of Laces

If your specimens are soiled, wash them in good soap and water, and either press over several thickness of flannel, or if possible, pin them out on a large board, using fine lace pins, and putting a pin in each picot. The most delicate lace will stand a very careful washing, and be better for it, as the dirt rots the threads. If badly stained, bleach in the sun or on the snow, but never use acids or bleaches of any sort. All breaks must be carefully mended, and attempt the work yourself, for you will acquire more knowledge of the way the lace was made than by hours of study.

A good way to keep your specimens is to mount them on little frames covered with silk. have the frames made of ½″ x ¼″ wood, the size of the drawers or case in which you plan to keep your collection. I use an old coin case, and as it is well made and tight the laces keep perfectly clean. A set of drawers designed for butterflies, or specimens of any sort can readily be converted into a lace cabinet. A strong pasteboard box will answer, if you cannot procure anything better. Cover the frames with silk, so that it is taut on the reverse side, but leaves a depression the thickness of the wood in front. The lace lies in this depression and is not worn by rubbing against the next mount. Sew the lace on carefully with a very fine thread and needle, folding the extra length in a neat pile at the end. Never cut your specimens, but insert a bit of the silk used on the mounts, wherever the lace folds on itself. The color and material used on the frames is a matter of choice. I use a dull green, which makes a clear, but restful background. Old blue is used successfully in one French collection, and black velvet makes a rich mount, although it is considered trying to the eyes.



A section of Point de Paris mesh. One of the pieces in the author's collection

An old Alencon, French Point lace collar of exquisite workmanship. Author's collection

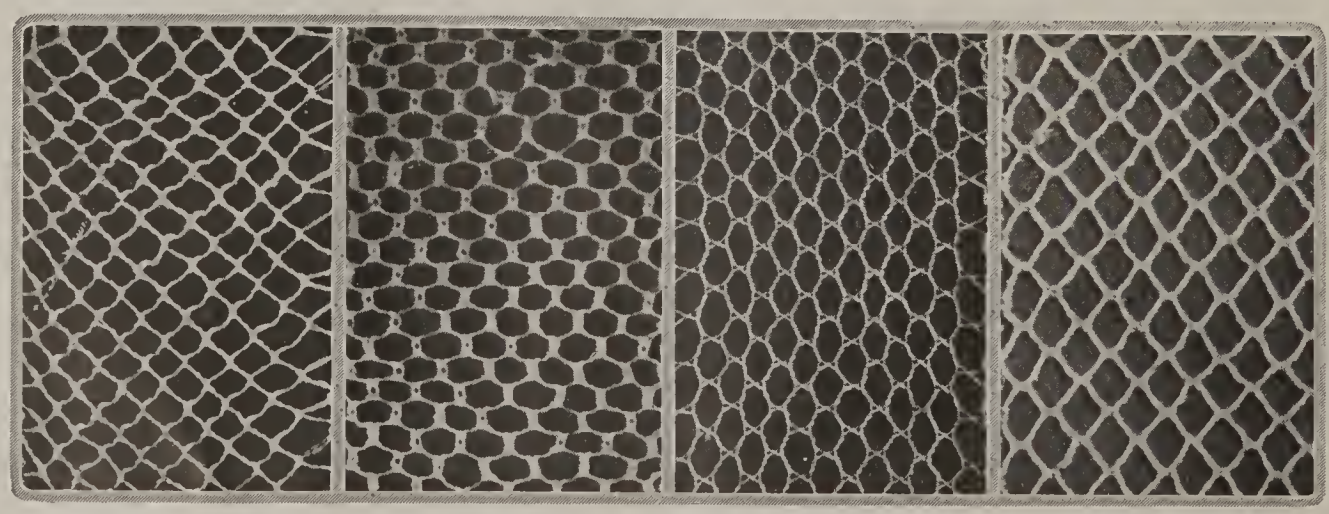
All laces come under two principle divisions; point or needle lace made with a needle point, and pillow or bobbin lace, made on a pillow with bobbins. Crochet and knitted laces have no historical value and although often useful and decorative do not merit a place in your collection.

Needle point laces are the oldest as it is a short step from ornamented fabric, embroidery, to lace which is ornament and fabric at once. A connecting link between lace and embroidery is Tirato or drawn work, made by drawing apart the threads of loosely woven linen, and whipping three or four closely together, thus forming square meshes. The meshes are the background, the pattern being often left in the solid linen or made by darning some of the meshes.

Filet, *punto a maglia quadra,* is made by netting the foundation as a fish net was tied, and then darning a pattern onto these square meshes. Filet is put into the point lace classification as it is really needle made.

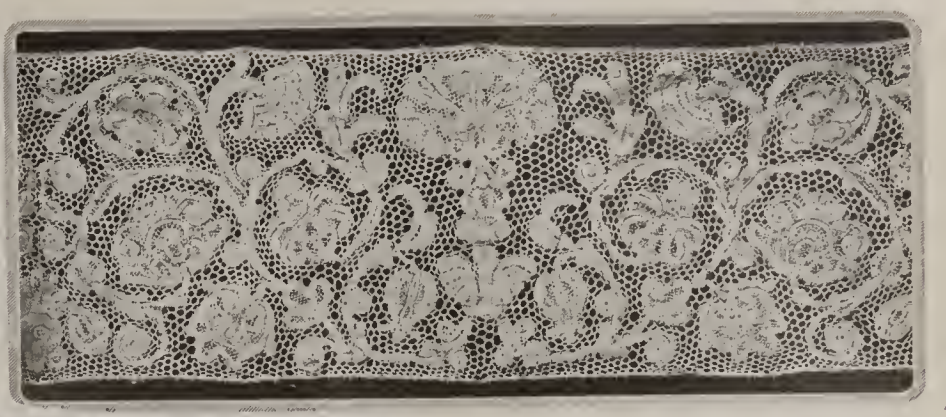
Needle Point Lace Stitches

Old embroiderers felt that their work was too heavy, and to get the desired effect of richness combined with delicacy pulled some of the threads out, and embroidered on those left. They soon realized, however, the handicap of having all the threads run at right angles, and eventually did away entirely with the linen, and couched threads onto a parchment pattern; hence *punto in aria,* literally stitches in the air, or lace. Except for the first laces which were made with button-hole stitch, a weaving stitch, and roll stitch, all needle point laces are composed of button-hole stitch; that is, just one looped stitch into another. Armed with a strong magnifying glass, examine a specimen carefully, and see if it is composed of looped stitches, and if so, you may be sure it was made with a needle, and goes into the needle



A piece of Mechlin bobbin lace mesh — *Brussels bobbin lace mesh* — *Lille or English thread bobbin mesh* — *Valenciennes bobbin lace mesh*

Milanese Italian bobbin lace. This is made on a pillow, the braid woven first, then the mesh



This and the piece opposite, both Milanese Italian bobbin lace, from the South Kensington Museum

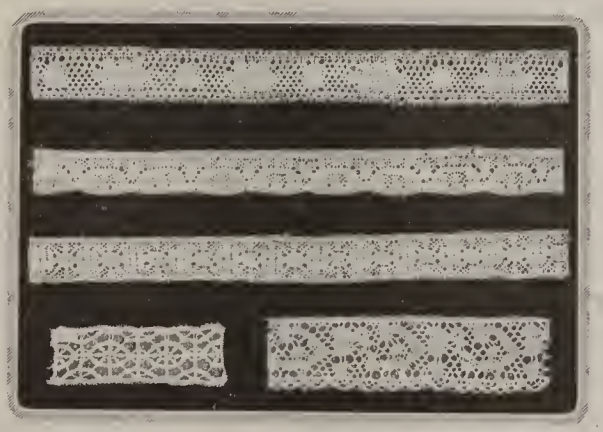
A Flemish bobbin lace lappet of the 17th Century. Author's collection

point division. This is subdivided into the different countries and kinds of lace, but all are needle point.

The origin of our other classification is obscure; you can read in the lace books most romantic stories of how bobbin or pillow lace was started, and believe the legend you like best. A parchment pattern was pinned onto a pillow, bobbins were wound with thread, and attached to the pillow by means of pins, and the lace woven, the pattern being indicated by the holes in the pricking, each hole demanding a pin. Bobbin lace admits of many divisions: sometimes the flowers or figures which form the lace are held together by little brides or ties; sometimes a tape is woven which curves around and joins on itself, but oftener there is a net ground or mesh. It is important to examine with a glass this mesh or *reseau,* for the way the *reseau* is woven, almost always definitely classifies the lace. Look also and see if an outline thread or *cordonnet* follows the edge of the pattern.

It is very instructive and desirable to catalogue your collection following a scheme such as this,—which, by the way, is the card for the lappet in the upper center of this page:

Flemish, Brussels. 17th C.
Bobbin
French Point de Bruxelles, au fuseau
Eng. Pillow made Brussels with mesh
Lappet in good condition
The ground is wonderfully fine, the design good and the a jours simple, but effective.
42″ x 5″
Paris, 1906. 50 francs.



Examples of Abruzzi Italian bobbin peasant lace. Author's collection

Venetian Italian raised point lace. From South Kensineton

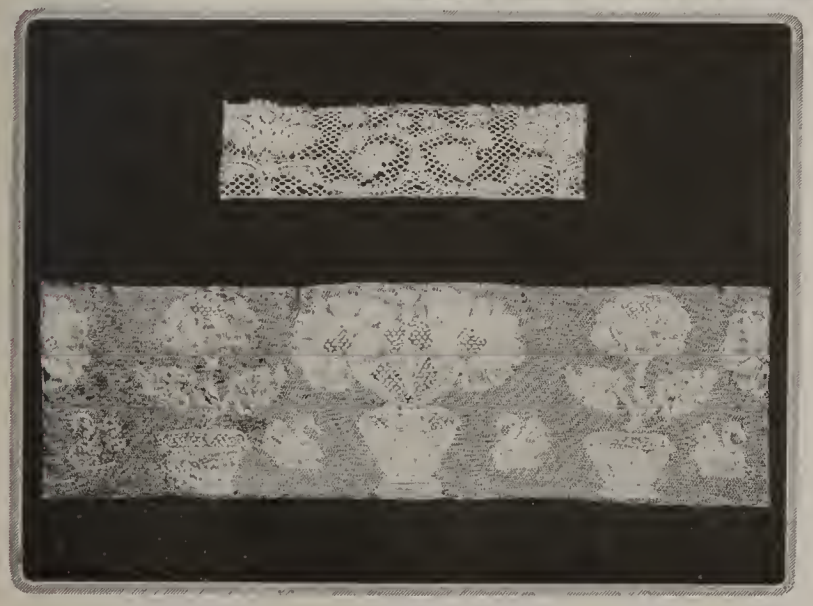
Italian Reticella English cut-work. From Metropolitan Museum

Do not think for a moment your few pieces lack merit for the honor of forming a real collection. The mere fact that you have studied, arranged and catalogued a dozen specimens will prove you more a curator than the man with a very valuable collection of which he has no definite knowledge. With a little nucleus, and a great love, your collection is sure to grow like the proverbial oak, and be a source of never-ending joy and education to you and your friends.

Often you will find pieces of lace in need of repair, good pieces that can be bought at a reasonable price because of their condition. Do not hesitate to buy them, for often these will turn out to be the best loved in your collection.

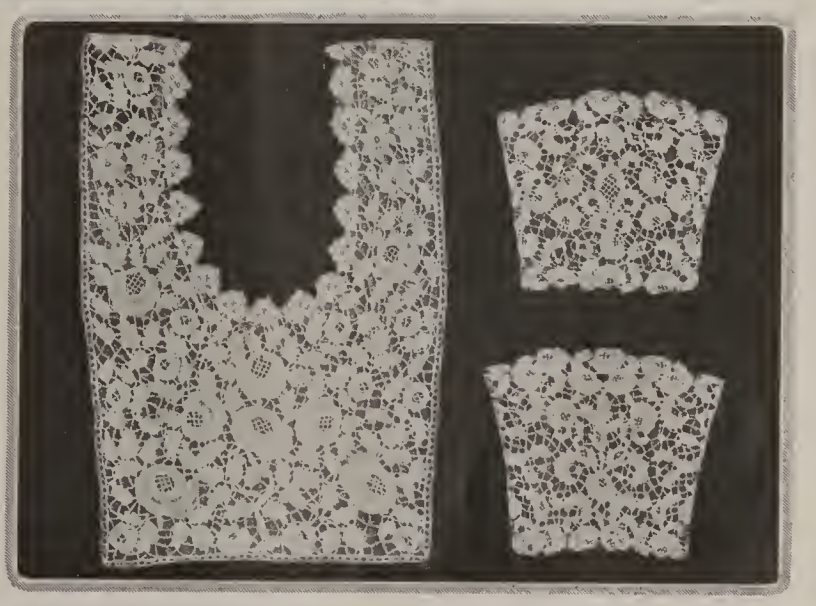
Having washed them carefully, as directed above, study the mesh or stitch in detail. Then proceed to darn the holes. Take time at this. Eventually you will be able to simulate the original. The Dutch bobbin lace cap—the long strip at the bottom left hand of this page—had two button holes originally. These were mended and the design carried on so that only the closest examination will reveal where the new work begins.

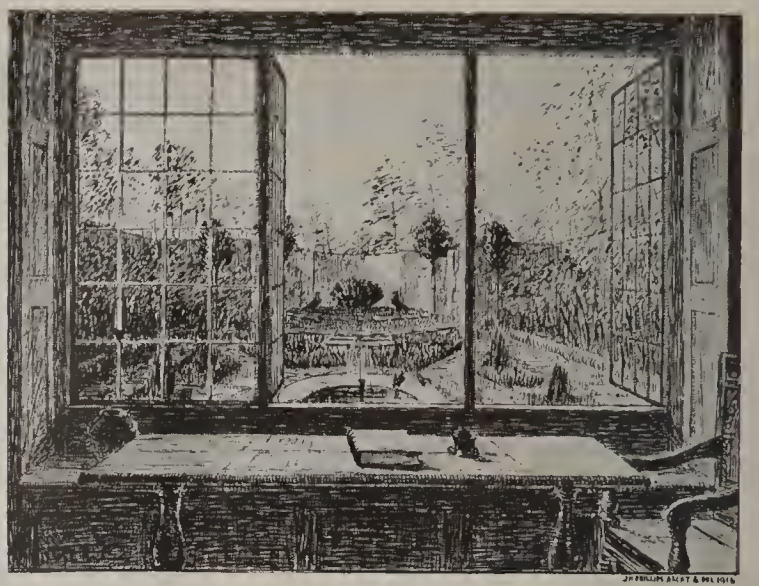
Skill in mending lace can come only through practice. You can't learn it from books. But learning it from the laces themselves, you will thoroughly acquaint yourself with every idiosyncrasy of stitch and mesh, and, when the mending is finally completed, the piece will have more value to you personally.



(Left) Dutch bobbin lace. The lower specimen was a Dutch cap

Honeton bobbin lace. The frame shows method of mounting





A writing table is set before casement windows that open on the bird garden—a garden enclosed by high walls over which trails the wild grape, and flanked with berried shrubs. Midway is a bird fountain

A REST HOUSE AND BIRD GARDEN ON THE ESTATE OF MRS. PAYNE WHITNEY,

MANHASSET, L. I.

J. H. PHILLIPS, *Architect*

Decorations by Karl Freund

When Mrs. Whitney asked her architect to design a little rest house in the woods, she had in mind a witch's cottage, such as one sees in fairy tale books. The lovely old oak paneled room, imported from England by Karl Freund, was enclosed with masonry walls; the lower story stucco; above, brick and oak half-timber work, taken from old barns on Long Island. The roof is old English slate of varied sizes and colors—purple, green and gray—laid with wide joints and raked to allow the moss to grow

The room, views of which are shown here and opposite, has a dark oak wainscot. The mantel is composed of simple round columns supporting a cornice, and faced with a carved Portland stone arch. Windows are divisioned by straight mullions. The plaster ceiling is covered with medallions of Scriptural subjects grouped around a sunburst. Reddish stones, rough hewn, comprise the floor. Over it is laid a large hooked rug in a tessellated pattern. The room is furnished with a chosen collection of 16th and 17th Century pieces

Up under the eaves, and reached by an old plank stairway, is a little room with rustic furniture and hooked rugs. The mantel is of Tudor style. Iron guinea hens act as fire dogs

This view, from the end of the garden, shows the bird bath, fountain and stone walks. Entrance to the garden is through a 16th Century solid iron door on the chimney side of the house

A quaint entrance was made with an old carved wood paneled door and stone architrave. To make this Tudor door the architect used old stone fragments and two stone heads. A candle fixture set in the little window above lights the doorway and vestibule

ELECTRIC LUXURIES THAT ARE NECESSITIES

Because They Save Labor and Minimize the Servant Problem

EVA NAGEL WOLF

ONCE upon a time there was a genie who was very powerful and very much feared. After many years there was born a wise man who made many plans to outwit the genie. He studied long hours, consulted many huge books and made many curious experiments but finally enchained the genie until even to this day he is at the beck and call of those who but desire his services. This genie is electricity, and the clever wise man, none other than our friend Edison.

Those who desire the services of the great genie have but to push the button or turn on the switch and lo! electricity is ready to serve.

Many are the devices that have been made to enslave this genie, and this year especially are they in demand, for with the scarcity of coal and the rarity of servants, electrical utensils are a necessity in every home.

Breakfast Minus Servants

A dainty table, a beautiful, cheerful woman opposite, a piping hot breakfast served from glistening electric utensils onto attractive china — what more could any man ask to start him right on his day's work? That the woman is beautiful matters not, but that she radiates cheerfulness is most important. In these days of intermittent servants it is difficult to start the day cheerfully, but with the genie at the other end of the wire, and attractive cooking utensils, it is almost an unalloyed pleasure to cook a meal. The old drudgery of preparing a meal has lost all its terrors with such appliances as the coffee percolator, for instance, which is easy to clean and in which one cannot help but make delicious coffee.

Percolators or urns can be had in nickel, copper or silver plate, on straight lines, Colonial pattern or a copy of the well known Sheffield plate decorated with the Old English chased pattern. Or a set composed of urn, sugar bowl and cream pitcher on a tray to match makes an attractive gift at $29.50 to $49.75 for the silver chased pattern.

No well-ordered household can do without an electric flatiron. A six-pound iron, capable of making a dent in any laundry bill, comes at $6.35

The table grill, which comes at $15 for a single burner and $27 for the double, has four heats and is provided with three cooking pans

Much of the day's start depends on the coffee, and the coffee depends on the percolator. Prices vary according to size, etc.

For golden brown toast, the electric toaster is to be commended, for it will keep the family supplied with toast that is always hot and crisp waiting in the rack above. With the advent of the electric toaster we are assured of the disappearance of the leathern square that used to masquerade under the name of toast. They are priced at $6.35 and on up to $12 for the Sheffield pattern in silver.

If one wishes a heartier breakfast and has time, just five minutes, to wait for the electric waffle iron to heat, why waffles can be turned out two at a time every two minutes. The electric waffle iron is certainly a wizard. The aluminum grids require no greasing, consequently there is no smoke. What a charming gift for the family! The price is $15.

A Table Grill

The more pretentious meal of luncheon or supper, or even the war time dinner, can be prepared at the table on a grill or table range. The latter comes in single or double burner style with or without a single burner oven. The round grill at $9.50 has four heats and three cooking pans. One can boil, broil, fry or toast on the single burner grill. The single table range with an oven in which one can roast or bake is $15 and the double is $27. A whole meal for a small family can be cooked on the double burner table range, for the heat above and below each burner can be utilized. While the meat is roasting, potatoes can be browning under the same coils. The single portable range can be operated from a lamp socket, but the double range requires special wiring.

Most women are familiar with the uses of the alcohol chafing dish, but now that alcohol is prohibited the electric chafing dish will be substituted and will be found much more convenient and certainly much cleaner to operate than the spluttering alcohol lamp that usually needed filling in the middle of the cooking operation. Electric chafing dishes cost $15.75 and the silver Sheffield variety is priced at $27.50.

Electric Heating

After the experiences of last winter it is the wise person who looks into this matter of heating with electricity if it has not already been done, for, with poor gas and little or no coal, one hails with delight, even though it is a bit expensive, the portable electric heater. It is most practical for the smaller room, and for the nursery, sick room and bath room, it is indispensable. It costs $9.50.

For the health of the youngest member of the family and the comfort of his nurse see that one of the adoring relatives presents him with an electric milk warmer for Christmas. This is a clever little container with a cover that can be used for heating water when not serving his majesty. The attached black handle allows one to carry it about in comfort when hot. It is equipped with the approved Hygeia, eight-ounce nursing bottle and can be had in copper, nickel plated or silver plated with cord and plug attachment for the lamp socket. It will be found invaluable when taking baby to Grandmother's for the Christmas holidays.

For the nursery it might be wise to purchase a heating pad and it might also be whispered that it will be borrowed, when not in use in the nursery, by the larger members of the family.

Nothing will take the place of a heating pad in the sick room and at $6 it has sent the leaky rubber hot water bottle scurrying to parts where electricity is unknown.

To please his lordship see that an immersion heater is at hand for his shaving water. At $5.50 it will make a most acceptable Christmas gift, for it must be admitted that it is difficult to purchase something for "him" that he will use and not pass on to some one else.

Possibly the most widely known and most universally used electrical article on the market is the electric flat iron. It is the pride of every household and the constant joy of travelers. It will quickly iron the heaviest, dampest linen or by removing the plug will press the daintiest lingerie; purchased from a reputable firm, it will last countless days. A six-pound iron can be purchased for $6.35 and will pay for itself many times over in the saving on laundry bills.

There is a very clever tourist iron, with a hole in the end for the electric curling iron, accompanied by a black velvet bag for traveling. And while on the subject of curling irons there is also a most clever device for drying the hair. It is in the shape of an aluminum comb and can be attached to the same ebony handle that comes with the curler. This combination is $6.35.

With this array of silver electric devices the new housekeeper need not shake her head and begin to worry about keeping it clean. It is no longer a day's work with whiting and ammonia, brushes and cloths and elbow grease. The clever little housekeeper of to-day collects all the silver in the house, piles it in a large pan—any pan that is large enough will do—for she first places in the bottom of it a metallic plate. Over all she pours boiling water and then, clever little witch, she adds soda and salt and laughingly watches the genie do *her* work. Her greatest labor is to take the articles from the boiling water and dry them on a clean towel!

There is another device for cleaning silver that requires even less work. This double rectangular pan with a perforated inset and a soldered grid, which acts as a cathode electro-negative pole, cleans the silver by electrolysis. This arrangement is quite as magic as the other in results, for all one has to do is to add boiling water to have the genie serve.

So it would seem that electricity is as subdued as we now have the Hun and it is this war with the Hun that has taught us many things, not the least of which is the more universal use of electricity in the home and the boudoir.

A Colonial percolator in nickel or copper, four cup capacity, $13.75. *For six cups, in copper or nickel,* $13.75; *in silver plate,* $17.25

A simple percolator in copper or nickel, 5 cup capacity, $11.60; *and for the same capacity in silver plated the price is* $13.75

A FOOTNOTE ON SLEEPING PORCHES

Color Schemes and Furniture That Make the Porch a Twenty-four Hour Room

SO many readers of HOUSE & GARDEN have wanted to know how to decorate and furnish the sleeping porch as an all day room that we are squeezing in this footnote concerning such work.

Both the sleeping porches shown here are off bedrooms, which is the proper arrangement, since the bedroom can be used for dressing. The windows are of the ordinary sash variety, so that there is nothing unusual about the mechanical arrangements. The secret of their livableness lies in the decorations and furniture.

In one porch the rug is of orange fiber squares, and the furniture wicker painted delf blue. White Holland shades at the window have hand-painted decorations in blue. On the bed is a spread of yellow linen trimmed with a narrow band of blue. The walls are white enamel.

The other room has a black fiber rug, willow day bed and arm chair in natural color with black border, and a day spread of black and white linen piped with red. The decorations on the shades carry out the colors in the furniture and spread. Agnes Foster Wright was decorator of both porches.

The furniture is delf blue. At the windows white Holland shades with blue painted designs. Bedspread, yellow piped with blue. Agnes Foster Wright, decorator

Another room has a black fiber rug, a willow day bed with black trimmings, a bedspread of black and white linen piped with red. Agnes Foster Wright, decorator

The RESIDENCE *of* F. I. KENT, Esq.

SCARSDALE, N. Y.

PATTERSON & DULA, *Architects*

Broken and repeated roof lines give the house unusual architectural interest. These together with the grouping of windows and the arched gate and door, and the oriel up under the eaves of the ell, produce a pleasing façade full of contrasts and rich in texture

An arched service gate with a pent roof breaks the garden wall

The walls are rubble with a heavy coating of whitewash, a combination that gives interesting light and shade effects

In this inner court white walls form a clear background for the foundation planting and pronounce the window openings

SOME RANDOM THOUGHTS *on a* PAGAN PLANT

The Christmas Mistletoe Tradition Is Many Centuries Old, But There Are Several Worse Subjects for the Hammer of the Iconoclast

ROBERT S. LEMMON

THE mistletoe season is at hand. Hear, then, these wayward thoughts.

Mistletoe is primarily a plant with a legend. In the good old days when Druids were in flower, it entered to no slight degree into the ceremonies of their cult. Their strange religious rites were often performed in oak groves. Did mistletoe grow on the rugged limbs of the trees, so much the better; a Druid, clothed in white, would climb among the branches and, with a golden knife, cut free the plants, while a companion stationed below stood ready to catch them in a spotless cloth. Just what followed our historian does not relate, but we fancy there was considerable hopping about among the *dolmens,* a Celtic chorus or so, and, toward the conclusion of the party, perhaps some careless throwing about of *cromlechs* on the part of the less responsible participants.

Note, however, that no mention was made of the modern significance of mistletoe, the Yuletide possibilities it offers when hung from the parlor chandelier or other point of vantage. That came later, in the decadent days when cave-man tactics were yielding to more diplomatic methods. If we are to believe the evidence presented by Caesar and his contemporary historians, the early Europeans were men enough to take their kisses where they found them, without waiting for such faint-hearted excuses as a cluster of greenish berries and waxen leaves overhead. Had they lived today they would have made ideal Tank Corps recruits, for we have it from a high official source that the motto most frequently carved on the lintels of their dank abodes was *Crom draoi tol* —"Treat 'em rough."

ICONOCLASM is a dangerous pastime. From Voltaire to H. L. Menken, idol-breakers have courted death by violence, *sans* trial by jury or otherwise. Not without trepidation can one contemplate the shattering of the half gods; yet until these go it is well known that the real gods cannot arrive.

The Christmas mistletoe tradition is entitled to some consideration because of its antiquity. The plant's definite connection with the day's celebration began in England, we are told. Let me set down a few facts, though, to show how false is the basis of its claim to continued popularity as a demi-god of sentiment.

Firstly, mistletoe flowers are dicœcious at their nodes. Think of it—and such innocent-looking blossoms, too! If they were cleistogamous, or even cespitosely pedunculate, one might feel less harshly toward them. But dicœcious, especially at the nodes—why, the thing is unpardonable! Are there any depths of infamy, of deception, of Hunnish crime, to which dicœcious flowers would not descend? We could almost conceive of their sinking so low as to live in indehiscent stipels.

This fact is overshadowed, however, by the far more serious accusation of glabrosity which we are forced to admit the whole plant only too justly deserves. No one characteristic could be less in harmony with the modern rôle of mistletoe at Christmas time. It is no more than humane to warn the public of the dangers that lurk in this trait of glabrosity, especially to

those of both sexes who chance to pause, even for but a moment, beneath a plant in which it is inherent. Misinterpretation, jealousy, hectic mothers-in-law, dire consequences of many sorts—these are risks not lightly to be run.

Crowning all is the existing uncertainty as to the ancestry of mistletoe. Some authorities assert it is descended from the Viscums, an old Latin family which for generations has lived in the temperate and warmer portions of the globe. Were the Viscums pure blooded we should not regard them so much askance. Truth compels me to state, however, that whereas some branches of the connection are of a red-brown complexion, others are practically white. Just when the colored strain made its appearance I have been unable to determine accurately—therein lies the great shame. It is difficult to reconcile our ideals of racial purity with such concrete evidences of a careless ancestry.

Two other names inevitably obtrude themselves into every discussion of the mistletoe's family connections: the Loranthuses and the Phoradendrons. As to the former, the less said the better. The founder of the Phoradendron family was a Greek whose name really signified "Thief Tree." Details of his married life are lacking, but the fact that through the succeeding generations the stigma of thievery has never been dissociated from the name is rather significant.

As a matter of fact, all of the mistletoe's family connections are notorious for their kleptic tendencies. They have always preyed on others, settling down for an indefinite stay in any home hospitable enough to allow them across its threshold, true parasites in the most despicable sense of the word. Bed and board, once offered them in a misguided moment of hospitality, are never relinquished. They are as persistent as a poor relation after the two weeks' invitation is long outworn. Rare indeed is the host with strength sufficient to eject them neck and crop.

On one other point geneologists are unanimous; I refer to the lack of culture so painfully evident throughout all branches of the family. "The Phoradendrons are not cultivated," says one authority; "Cultivation is rare among the Viscums," states another; "Attempts to cultivate Loranthus seldom succeed," is the verdict of a third.

On three distinct counts, then, the indictment is complete. A doubtful ancestry, dishonesty, lack of culture—do not these proven facts alone justify distrust?

FOR many months America has striven to determine just what constitutes the essentiality of an industry. Munitions making, farming, shipbuilding, railroading—these we know to be just causes for military exemption. Conversely, most of us are as one in believing that checking hats in a restaurant, tending bar, bobbing the hair and praising New York's new subway system were not necessary to winning the war. It has even been suggested that mistletoe gathering be listed as a non-essential.

Our Christmas supply of kissing berries comes mainly from New Mexico, Oklahoma, Arkansas, Tennessee and Kentucky. The Western and Central States alone have been accustomed to use from 15,000 to 20,000 pounds from these sections. Why, it must be quite an industry, for remember that you cannot go out and chop down a big tree of the stuff, just like that—mistletoe leads a wild, scattered life, as do most criminal characters. You have to go on a regular hunt for it; take along an axe, trace it to its lair, slay it with one deadly stroke.

Essential labor, forsooth! Gather ye holly while ye may, make glad the house of Christmas with its honest red and lusty green. But away with less worthy subjects.

WHY should mistletoe ever have been chosen to play a part in the Christmas festivities? A parasite among plants, a horticultural vampire subsisting on the strength and good nature of sturdier things, it lacks even the warm coloring and cheery aspect that epitomize the day. How absurdly incongruous with the crackle of blazing logs are its anæmic looking berries, how out of key with the laden banquet table, the blaze of light, the chatter of voices with their undercurrent of good cheer!

For Christmas is a season of ruddy well-being. Our modern philosophy will not permit of its being colorless and subdued. Can a man rejoice heartily with a pale face? Does true thankfulness wear a waxen mask? Think of what the day commemorates, of what the Event has meant to the world. Surely it is not sacrilegious to own a face glowing with health, to live among colors reflecting optimism and joyousness and strength, to cast out all that is chill and has no honest earth-striking roots.

The spirit of Christmas is a sacred thing. The holly wreaths hanging in a thousand windows, the tinseled trees and gifts for the children, the assemblings from far and near for the one great occasion of the year when family ties are paramount—these things are symbols without which we should be poor indeed. Not for worlds would we relinquish them, for they signify that which lies very close to our hearts.

The true traditions of Christmas, the traditions which mark the love and reverence of countless generations for the real spirit of the day—hold them fast. That home is a better place to live in where sentiment is more than a mere word, tradition more soundly based than on a cluster of cheerless berries still cold with the Paganism of two thousand years ago.

PUTTING ON THE GARDEN'S WINTER CLOTHES

The Reasons and Methods for Winter Protection of Shrubs, Trees and Hardy Perennials—Plans for Special Situations

WILLIAM C. McCOLLOM

WHY does Nature in her mysterious way clothe animals in heavier winter coats than they wear in summer? Why do trees of northern climates root more deeply than those of the tropics? Why do briars and other underbrush always grow beneath trees in their natural environment?

The answer is simple: these are merely Nature's ways of caring for her own. The fur of the animals is for warmth, the deep rooting of the trees is to avoid damage by deep freezing or heavy winds, the underbrush is to catch the falling leaves for winter protection. It is by giving serious consideration to the laws of Nature and improving upon them that it becomes possible for us to have any number of beautiful plants that are by no means hardy in this latitude.

Some there are who would excuse their lack of progressiveness by questioning the sense of trying to grow plants that always require protection during winter. Yet one of the greatest factors contributing to our present high standards is the desire to have better things. That is excuse enough for anyone trying to winter plants that require some extra care to survive the cold.

Protection Methods

There are two distinct methods of protecting plants to prevent winter killing. One is to protect the roots by covering the rooting area with loose material called a mulch; the other is to cover the tops to prevent sun scald or the effect of freezing and thawing during winter. Each of these methods is necessary with certain classes of plants.

Any material loose enough to form an air cushion on the surface of the ground may be used to protect the roots. Manure is preferred, as it not only reduces the penetration of the frost and minimizes the freezing and thawing process, but at the same time it enriches the soil. The winter rains slowly dissolve the plant foods in the manure, washing them into the soil where they become available for the roots. This annual application of manure mulches should be more generally practiced. Besides the protection afforded, it keeps plantings in a healthy, vigorous state of growth.

A box of suitable size will hold dead leaves in place over an individual plant

Leaves when used in large quantities form an excellent protecting covering for the roots, but they take so long to decay that they possess little fertilizing value when used fresh; and when decayed, they disintegrate so thoroughly that they are of no value as a mulch. Where conditions are such as to allow leaves to fall and decay gradually we have the ideal root protection and refertilizer. This process should always be followed on large plantings of rhododendrons, laurel, etc.

Where dryness is advisable, leaves are also invaluable for their water shedding qualities. Anchusas and other soft rooted perennial plants suffer from excessive moisture at the roots, but this can be overcome by mulching heavily with leaves. Leaves are also helpful in keeping out the frost; very tender roses can be wintered safely with a proper covering of them.

Pine needles, meadow hay or any loose material that will not mat solid may be used for root protection. If these mulches are loosened occasionally during winter so that they do not freeze into a solid mass, they are certain to reduce the action of the frost on the roots.

The proper time to apply root coverings is after the ground has been somewhat frozen. The purpose of this is to allow Nature to check the root action and properly ripen the growth for winter. If the mulch is applied too early the roots continue to be active until unseasonably late, which, of course, is not desirable. Usually after several light freezings a crust will form on the surface of the ground. This is the proper time to apply root mulchings. The quantity to be applied is determined by the nature of the plant and the material used for covering; usually from 4″ to 6″ of manure is used in mulching, while from 8″ to 12″ of leaves will be necessary to give proper protection.

The Plants to Protect

It would be much easier to name the very few plants that are not benefitted by winter mulchings, than to enumerate those which are. Those actually requiring it are the broad leaved evergreens, rhododendrons, mahonia, Andromeda, etc. Evergreens of all types should be protected for the first few years after planting, at least; and retinosporas, biotas, and other dwarf evergreens should be protected regularly. Those not familiar with the different types of evergreens would be acting wisely to mulch all kinds adequately.

Plants of all kinds that are not growing satisfactorily can often be brought back to health with the assistance of a mulch of good manure applied in autumn. Hedges of all sorts, regardless of their hardiness, should be mulched. Specimens growing in exposed locations need this form of protection, while plantings of any kind on raised mounds which shed water should be mulched deeply to retain all the water possible about their roots.

Deciduous trees and shrubs do not suffer so much from the action of the sun as do evergreens. They are, however, just as susceptible to damage from severe freezing of the roots. In many cases the trees will start into growth in early spring, only to stop shortly and then gradually die. This often leads one to think that the trouble is of some other nature. The fact is that the roots were killed to a point where

The manure mulch is a good thing for shrubbery borders during the winter

Cornstalks and dead leaves can be utilized for winter protection of borders

Pine boughs upright in the ground will save many evergreens from sun scald

they could no longer support the tops, and when growth started the whole structure failed and broke down.

All new plantings of deciduous trees and shrubs should be mulched, and shallow rooting trees such as birch, peach, etc., need this protection for the first few years. This is also true of the cane fruits such as raspberries, blackberries, currants and gooseberries.

Annual mulchings of good stable manure should be applied to all perennial borders, to serve the double purpose of protection and refertilization. Bulb planting of all kinds must be protected, also; in this case manure is preferred, but other mulching materials will do. The object is to secure a deep covering, as the entire rooting system of the bulbs is within the working radius of the frost.

Frost Protection

In some cases the protecting material consists simply of sufficient bulk to prevent the frost from penetrating and doing damage. This is true of the protection of vegetables when stored out of doors. Leaves are the best material to use for this purpose, although hay or other loose material may be substituted. Even perfectly hardy vegetables such as parsnips should be covered slightly, to lessen the labor when gathering them. The best plan to follow with vegetables is to bury them in trenches out of doors where they will retain their freshness. After mounding up properly with earth the trenches are thoroughly covered with leaves or litter until there is no danger of the frost penetrating. In all such cases where the material is used for protection from frost it should occasionally be loosened up to prevent matting. If the mulch mats it loses its protecting value.

It seems advisable to devote a few lines to the protection of the soil during the winter. Soils winter kill the same as plants. We must bear in mind that the soil is composed of myriads of small living organisms, which if destroyed will reduce the fertility of the ground. Surfaces that open up fissures or are damaged by erosion should be protected. It is too late to take any action at this time, but efforts should be made next season to prevent such conditions by covering the surface with some suitable crop. Heavy sowings of rye with some winter vetch added are recommended for this purpose. In fact, this is an invaluable method of soil restoration and should be practiced whenever possible.

Shielding the Tops

There is little difference in the result of the various methods of protecting the tops of shrubs,

The less hardy slender evergreens may be protected with wrappings of burlap

bushes and small trees. The advisability of certain methods varies somewhat according to locality. When possible to procure them, pine boughs make one of the best materials for winter covering; they may be gathered, sharpened at the end and placed in openings made in the soil with a crowbar. They should be placed between or around the plants to be protected.

Burlap or other material of this kind is very useful for covering the tops of individual specimens. It is advisable to erect some sort of framework to prevent the covering material from lying on the plant, otherwise the snow will sometimes accumulate on the covering,

Edge the large planting with poultry wire to hold the leaf mulch

To hold the leaf mulch in place, dead branches or pine tops are often used

freezing the foliage fast and doing damage.

Very formal plants such as boxwood or junipers are often damaged seriously by the accumulation of snow. In many cases this is heavy enough to break the branches, to prevent which the plants can be tied together with bands of rye straw or burlap. String should not be used, as it is liable to cut the trees if any strain is placed upon it.

Special Cases

Boards or sometimes the sides of packing cases are also used for top protection. They are unsightly but in some cases very necessary. For instance, at seaside resorts where the salt spray burns the plants, something very substantial like this is needed.

Tender deciduous plants such as standard roses, hydrangeas, etc., may be buried to prevent winter killing. The best method is to loosen the roots slightly on one side so the plant can be laid over without breaking and then mounded up with soil. Small plants can be covered by placing a barrel over them and then filling it with earth. Climbing vines that winter kill can be taken down from their supports, the tops tied together, and buried. By practicing this I have successfully grown such tender plants as the sweet scented jasmine in the latitude of New York.

Boxwood edgings should always be covered to prevent damage. The winter of 1917-18 proved conclusively that, no matter how well established the planting, it was apt to be damaged by cold. We cheerfully pay insurance on our other possessions, so why not a small sum to protect our plants? A few corn stalks or some meadow hay, held in place with a few sticks, will save the boxwood.

Tender tea or hybrid roses must be protected to prevent winter killing. The tops may be strawed in or covered with excelsior. The soil should be well mounded up around the base of the plant, to turn the water away and afford additional protection.

THE FARM GROUP *of* EDWARD F. HUTTON, Esq.

BAY SHORE, N.Y.

CHARLES M. HART, *Architect*

Tebbs

The buildings are grouped around three sides of a farmyard which is fenced in, on the fourth side, by a graduated picket fence, an arched bower pronouncing the entrance. These buildings are a guest cottage of living room, two bedrooms and bath, a garage for six cars, a kennel for eight dogs, a stable with accommodations for six cows and a gardener's cottage of six rooms and bath

Between the windmill and the kitchen garden stands the gardener's cottage, a substantial little frame house of hand-split cypress shingles painted white and with painted pierced shutters. A portico repeats the character of the dormers

The windmill, a feature of the countryside, stands before the farmyard. Its lines are graceful, and its great arms give a sense of action to the scene. Like the rest of the buildings it is of cypress shingles painted white

An ancient Roman brazier was probably the inspiration for this 17th Century Italian foot warmer

KEEPING WARM IN A COLONIAL WINTER

How They Used Warming Pans and Foot Warmers

GEORGE WILSON JENNINGS

Early English bed warmer

WHEN Sancho Panza wrote his famous story about rest and sleep he may have had, in his mind, a vision of the good, old-fashioned warming pan. But that was many years before the device came into use, many years before it was introduced into the homes of England and the houses in this country. Even in those early days a warm bed was a mark of hospitality to a guest!

Stone water jugs were used from early times but the real luxury of a warm bed was not attained until warming pans came into use.

The Warming Pan

The pan or bowl is usually made of copper and is circular in shape, about 12″ in diameter and 4″ deep. It has a hinged top or cover which is perforated and on which are etched quaint designs in landscape scenes intermingled with many of the old-fashioned flowers of our grandmothers' day—phlox, Sweet William, bleeding heart and marigold. The handle is about 4′ in length and was sometimes made of oak, although the better quality warming pans usually had a mahogany handle richly carved in ornate designs.

This adjunct to the household of other days always hung by the open fireplace where it was "right handy" to be mustered into service at any time. It was always kept highly polished and formed, as it hung on the wall, a cheerful disc to reflect the light of the glowing fire.

In Colonial days fire was rarely laid in the sleeping rooms at night, although fireplaces were usually provided. So the warming pan was used to warm the beds before they were occupied. Anyone who has experienced the trying cold of a New England house in winter can form some idea of what this article did for comfort. The chilling entrance into the icy-cold bedroom was somewhat mitigated when one slipped into the warm sheets. For that was how the pan was used—it would be filled with coals from the big fire down stairs and pushed about between the sheets, constantly and rapidly to prevent scorching the linen. (And they used linen sheets in those days, real linen sheets, than which nothing can be colder!)

Today, of course, the hot water bottle and the electric heating pad have taken the place of this Colonial adjunct, but there are still homes in New England where the warming pan is kept in constant use on cold nights.

Its English Source

The idea of this convenient luxury originated in England about the year 1740. Almost every English home possessed a warming pan and some big houses boasted as many as six, all kept busy in the winter season at the bedtime hour.

A London paper many years ago gave a description of a famous warming pan presented to Queen Victoria soon after her marriage to Prince Albert. This was especially made for the Queen by a well-known silversmith in Cheapside. The bowl was of silver and the hinged top of gold, bearing the English coat of arms. The handle was ebony. It was considered the finest example of a warming pan ever made.

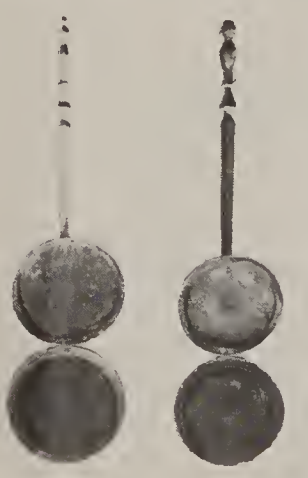
In 1750 Ebenezer Coffin of "The Crown & Beehive," Cornhill, Boston, imported 200 warming pans. He did not foresee that the day would come when they would fetch a good price; in fact, he thought little about the matter save to rid himself of what appeared a bad purchase. So he composed a long advertisement that appeared the same year in one of the Boston papers in which these articles were offered "very cheap for cash or short credit." The price was £1 each! Today a good warming pan at an antique dealer's will fetch anywhere from $15 to $40. If you are fortunate, you may pick up one occasionally in the country, direct from the owner, for a somewhat lower price.

Two fine warming pans are found at Mount Vernon. Both are of English make. One has etched on the cover a design representing a basket of fruit and has an English birch handle. The other is oblong in shape, which is rather rare in this country, and has on its cover a basket of old-fashioned flowers, and a mahogany handle. Evidently the Father of His Country appreciated a warm bed and made generous use of these methods of getting one.

During Lafayette's visit to America in 1825, he made a tour of New England and was entertained at one of the famous houses in Portsmouth, N. H. It was at this home, so the legend runs, that he saw a warming pan for the first time. He was being shown over the kitchen, with its rows of pewter, copper and brass pots, and later enjoyed the luxury of a bed made comfortable with a warming pan. Turning to his hostess—a lady of French descent and quite a linguist—he remarked fervidly, *"La maison Americaine est ideal!"* Upon his departure his delighted hostess presented him with an English warming pan, and it is said that when he returned home he introduced the device into a number of French households.

Foot warmer of early 18th Century American make

Three early English warming pans. Note perforated and etched top



Early American warming pans with hinged top

Colonial Foot Warmers

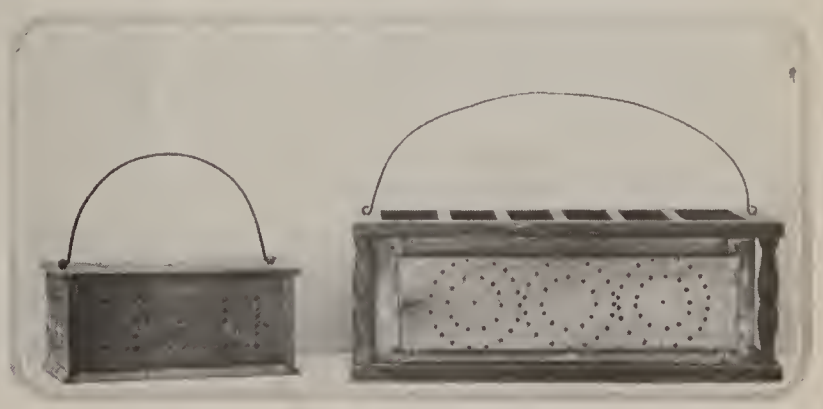
Our Colonial forefathers had other simple methods of heating which we, in a coalless winter, might well envy. There was the foot warmer, for instance, a wooden frame holding a pierced tin box in which the coals were laid. These Colonial braziers were set in rooms or taken in coaches. An iron handle made them readily carried about.

In Colonial times the fact that the church was cold was no excuse for failing to attend divine worship, and our forefathers got around the discomfort by taking with them small flat foot warmers, one of which is illustrated here. These were set in the bottom of the big box pew, the door was closed to keep drafts off the feet, driving robes were wrapped about stockinged legs, and the master of the house slept comfortably through the sermon!

Both warning pans and foot warmers were useful as well as ornamental pieces of furnishing. The traveler, the invalid as well as the luxury-loving have been thankful for them. Their burnished faces added to the stern glory of Colonial interiors. Let us not forget their humble service when we chance to pick one up in the antique shop. For although we have more modern devices for heating, the warming pan can still be made an attractive decoration by the fireplace in a Colonial room. With the handle removed and with a wrought iron stand in which to set it, the pan will make a delightful brazier. And braziers, by the bye, are returning in favor—for flower holders, at least.

One occasionally sees the less attractive portable foot warmer put to an esthetic use. A fine box is inserted in the wooden frame behind the perforated tin side, and filled with flowers. Ivy takes naturally to the handle and the aged household utensil eventually is smothered in foliage.

Thus do these old objects come down to us. Valuable in their time, they can be of value to us now if we understand their history and their present day decorative possibilities.



Early American portable foot warmers. Courtesy, Metropolitan Museum

(2001) *Useful and welcome, an individual Sheffield silver and glass egg cup with salt, pepper and spoon. Complete* $5

(2002) *Tea set of Japanese china with wide bands of blue and yellow panels in bird and flower design edged with black. Tea pot, sugar and creamer and six cups and saucers.* $10

(2003) *A sterling silver hot milk jug in the style of Guernsey is always acceptable. It is 4″ high.* $16.50

(2004) *To aid Hoover an etched glass honey jar with silver top and platter for crackers. 9″ diameter.* $33

(2005) *Solid silver dinner bell,* $8. *Next to it* (2006) *a combination jigger and corkscrew in silver,* $5.75

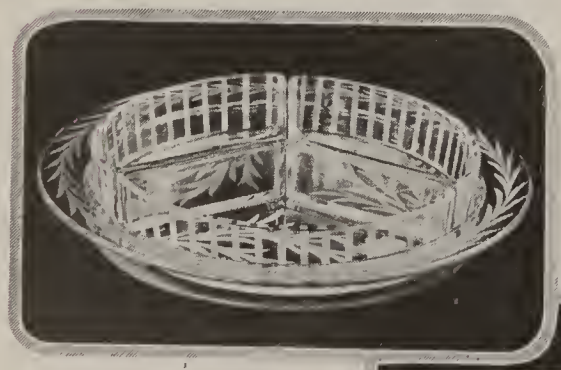
(2007) *A cheese and cracker dish of engraved crystal has a sterling silver lid. Diameter of dish* 9½″. $14.50

(2008) *A sterling silver sweet basket, beautifully wrought,* 7½″ *in diameter, makes a seasonable gift.* $11.50

CHINA, GLASS *and* SILVER *for the* CHRISTMAS TABLE

The House & Garden gifts this year were chosen with a strict regard to war limitations. They are useful, their prices are reasonable and they can be transported in small bulks. Kindly order by number. *See page* 54

(2009) *Suitable for war bread or muffins comes a basket of hammered solid silver. It measures* 12″ *long.* $28



(2010) *Octagonal plates of a new design in English semi-porcelain. Empire blue with rose flower panels.* 8″ *in diameter.* $12 *a dozen.* (2011) *The cheese dish is a welcome novel gift,* $5

(2012) *An hors d'oeuvre dish of etched glass in three parts which fit compactly into the round dish beneath, is exceptionally priced.* $4

(2013) *Small decorative dishes such as this for celery or relishes make suitable and inexpensive war-time gifts.* 10″ *long. Etched glass.* $1.50

FOR HIM IN SERVICE

Kindly order by number. *See page* 54

(2014) *An air cushion of khaki colored cloth, which when folded up is contained in a small case, is a useful gift for the man in service. It may be had for* $2

(2015) *A khaki shoe polishing kit contains a brush with felt and bristle ends and a tube of polish attached to the top. A compact camp adjunct.* $1.25

(2016) *An officer's hand-sewn dispatch case has transparent space for map, a flap for notes and a detachable strap.* $14. *Map,* 50 *cents extra*

(2017) *He'll appreciate a good jack knife with a chain attached.* $3.25

(2018) *Hot coffee before a monkey drill in the dawn's early light at camp will be made possible by this quart size, unbreakable Thermos bottle.* $9.50

(2019) *What could be more welcome at camp than a sleeping roll of khaki colored cloth with a vermin proof Kapok mattress lining? Rolls up compactly.* $28.50

(2020) *A sterling silver cigarette case with an etched coat of arms of the United States measures* 4½″ *by* 3⅛″ *and holds twelve cigarettes.* $23

(2021) *Essential for the cold weather, a khaki colored wool sweater with four roomy pockets.* $13. *A pair of heavy, warm khaki colored gloves* (2022) *with strap.* $2.50

(2023) *A collapsible pail of strong brown duck has been found a necessity by our men. Open, it measures* 12½″ *in diameter and* 7½″ *high.* $2.50

INSIDE SMALL STOCKINGS

Kindly order by number.
See page 54

(2024) *War in the nursery! Lead soldiers, airplane guns, a small fleet, Red Cross tents, to say nothing of Old Glory. Complete,* $3.50

(2026) *The fruits, flowers and vegetables are first cut in small round disks from the paper, then the young House & Garden enthusiast matches them up in the book.* 50 *cents*

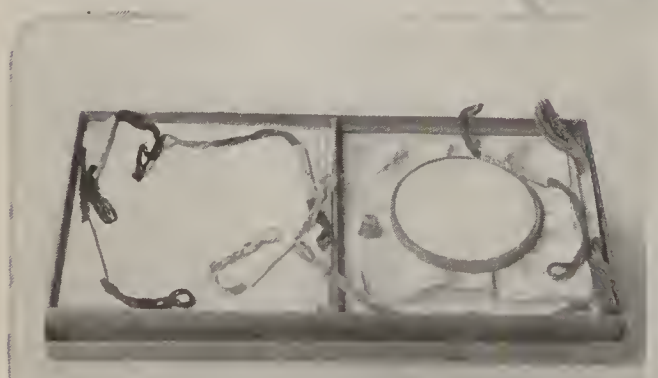
(2025) *A paint box with colors, ruler, pencils, eraser, compass and T-square comes at* $1.75

(2027) *For the youngest householder, a wash tub, wringer, washboard, laundry basket, iron, clothes pins and rope, with real soap, starch and cleanser. Complete for* $1.75

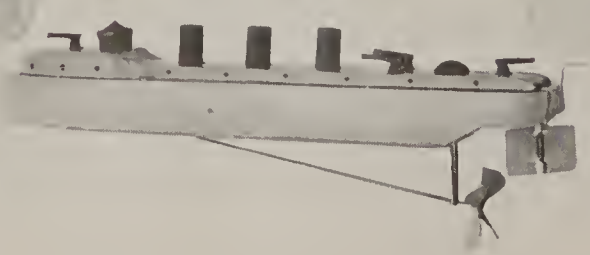
(2028) *A thrilling machine gun, well made,* 18″ *long with wooden cartridge attachment sells for* $2.24

(2030) *A puppy grab bag,* 12″ *high is filled with toys. Stuff it with cotton and you have a pillow!* $1

(2029) *This auto truck with machine gun attachment actually works, even if it is only* 8″ *long.* $1.49



(2032) *A small embroidery set with six stamped pieces and several skeins of colored threads would be welcomed by a little girl at Christmas time.* 46 *cents*



(2031) *This destroyer will sink the fastest U-boat in any bathtub.* 12″ *long. Painted battleship gray.* 94 *cents*

(2033) *Here's a complete outfit for picture binding—bristol board, glass, binding tape, rings and moistener. Enough for six pictures. The set, without picture, sells for* $1

PRESENTS *for* THE HOUSEHOLD

Especially selected for the war-time purse because they are useful, inexpensive and can be transported in small bulk. Kindly order by number; see page 54

(2034) *A Cape Cod fire lighter and tray of brass is always useful for the hearth. It costs* $5

(2036) *Exquisite etching of Rheims before the invasion, by De Witt H. Fessenden. Natural wood frame,* $15

(2035) *Crystal candy jar beautifully etched, with enamel top in pink or blue. 10″ high.* $10

(2037) *A seventeen piece, individual breakfast set, comes in pale lavender, pink, blue or yellow, including the white enamel tray.* $17.50

(2038) *A tea service of hammered brass consists of tray, tea pot, creamer and sugar bowl, and sells for the small sum of* $7.50 *complete*

A hall console grouping. (2039) *Dull gold or green oval mirror, 28″ by 19″.* $17. *Dull brass candlesticks with quaint bells attached,* (2040) $8 *a pair. Brass bowl,* (2041) *8″ diam.* $3.50

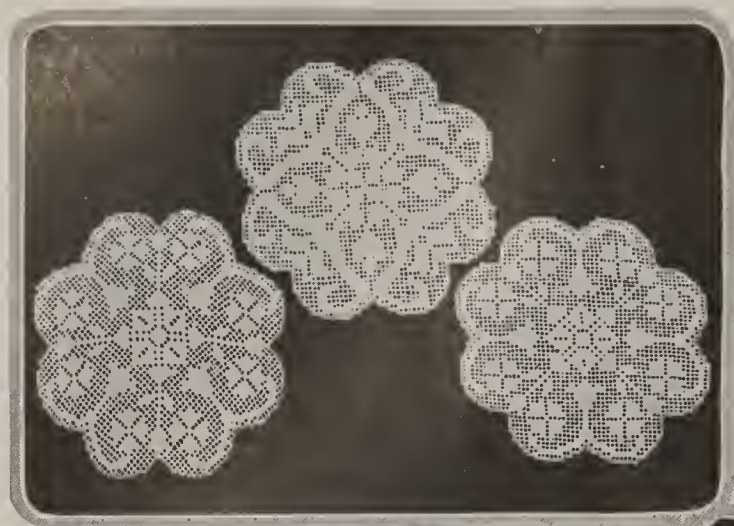
(2042) *The painted bellows, which come in yellow or black, sell for* $5. *A metal wall pocket,* (2043) *for mail or time tables, is to be had for the sum of* $2

(2044) *A waste basket that defies the ravages of time is made of perforated metal painted yellow with decorations and black frame. 15″ high.* $7.50

(2045) *Of Belgian wrought iron come three-branched candlesticks. 17″ high. Equipped with old gold or yellow candles.* $12.50 *a pair*

GIFTS *of* LINEN

Kindly order by number.
See page 54

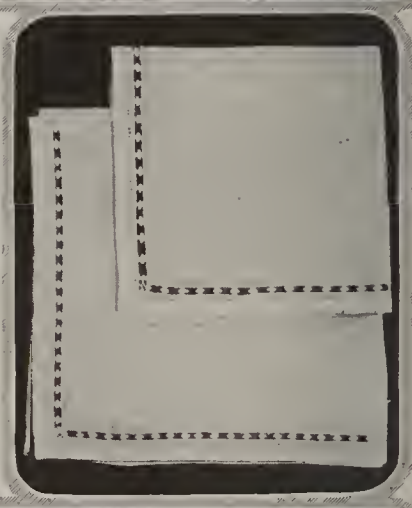


(2046) *Set of two bath towels, blue, lavender or pink, 45″ by 24″. With face cloths. Ten days to monogram. $5 including monogram*

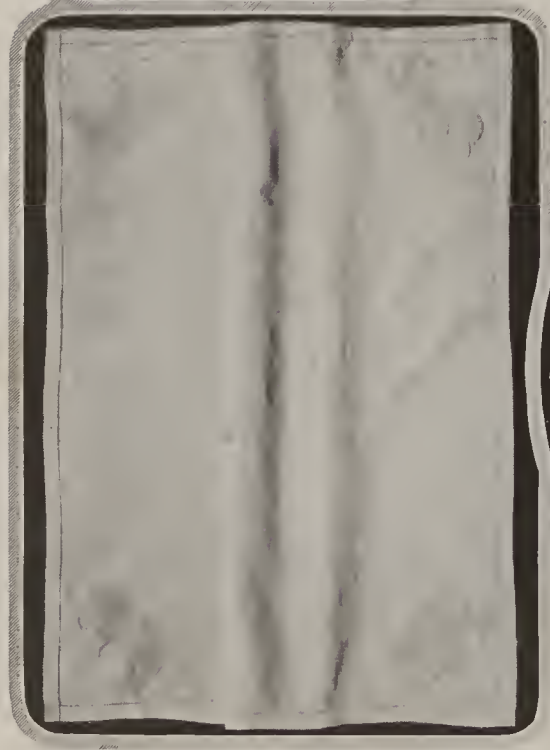
(2047) *Filet finger bowl doilies, 6″ diam. $10 a half dozen*

(2048) *Madeira embroidered cocktail napkins, $1.75 a half dozen*

(2049) *Oval tray cover, cut work and filet edge. It measures 12″ by 18″. $10*



(2050) *Italian linen tea cloth, $8.50.* (2051) *Napkins, $25 a dozen*



(2052) *An alluring table cover of cream linen with pink gingham elephants. It is 1 yard square and costs $6*

(2053) *Renaissance and rose point forms the center of this table cover sold for French and Belgian Refugees. 18″ diameter. $57*

(2054) *Tray cover of embroidered linen with fine filet inserts and narrow edging. 18″ by 27″. $13.50*

(2055) *In all white or with blue or pink striped border come fine blankets bound separately. 60″ by 90″. $12.50 the pair*

(2056) *A lingerie pillow of linen with fine embroidery and scalloped edge. 12″ by 16″. With china silk covered down pillow. $12.50*

FINALLY—A NUMBER OF USEFUL THINGS

Which can be purchased through the HOUSE & GARDEN *Shopping Service. Kindly order by number as shown on page* 54

(2057) *Plated silver chop dish,* 13″ *in diameter,* $7.50. (2058) *Graceful plated silver fruit basket,* 8″ *by* 9½″, $5.25. (2059) *Cheese dish and six plates of white and gold china,* $4.75

(2060) *A revolving "Lazy Susan" of mahogany, with glass top* 16″ *diam.,* $10. (2061) *Glass honey jar with plated silver top,* $1.75. (2062) *Plated silver creamer,* $7. (2063) *Sugar bowl,* $7

(2065) *A gate leg table with flaps that fold down compactly. Table is* 27″ *high,* 30″ *long and* 24″ *wide. Painted in any shade or in walnut or mahogany,* $40

(2064) *Book ends are always acceptable. These of a Gothic design in composition with polychrome finish are* $7 *the pair*

(2066) *Sconces in carved wood of a lotus pattern come at* $9 *the pair. They are* 14″ *high and finished in dull gold*

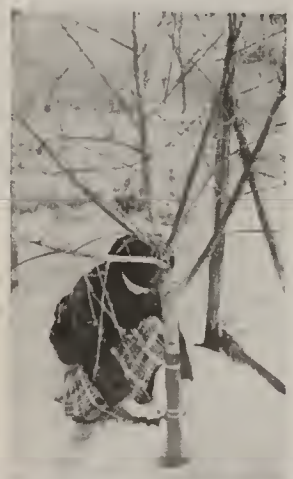
(2067) *This is a remarkable reproduction of an old Chippendale tip table,* 28″ *in diameter,* 27″ *high. Made of finely figured mahogany, carved or molded,* $160

(2068) *Narrow enough to be inconspicuous in a hallway, a dull finish mahogany umbrella stand of simple design,* 30″ *high with a tin insert at the bottom for the umbrella drip.* $8.25

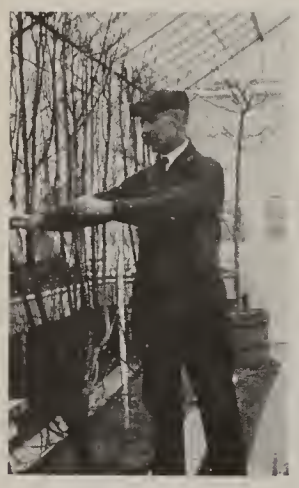
(2069) *A nest of three mahogany tables with painted design on under side of glass, and gilt decorations on frames. Top table,* 18″ *by* 12″. $45 *the set*

(2070) *Mahogany tea wagon, folded flap,* 45″ *high,* $34. (2071) *Gold and white tea service,* $15.45. (2072) *Lace edged linen cloth,* 36″ *by* 36″, $28. (2073) *Napkins to match,* $32.50 *half doz.*

December — THE GARDENER'S CALENDAR — Twelfth Month



Tar paper collars around the fruit trees will protect the bark from rodents



Peaches and other tree fruits can be grown under glass if well pruned, etc.

Careful attention to insect pest control is essential in the winter greenhouse

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. No time must be lost in putting the celery into winter quarters. Mound up the soil well to turn the water, and cover the whole surface thoroughly with leaves or litter to prevent the frost penetrating to and damaging the stalks.	2. This is the last call to put away the root crops such as turnips, carrots, beets, salsify, parsnips, etc. These vegetables are best stored by placing them in deep outdoor trenches well mounded and covered with litter.	3. Do not neglect to mulch, as described on pages 42 and 43. This practice not only protects the roots from extreme weather conditions, but prevents the soil from becoming impoverished. All types of plantings are benefitted by it.	4. Tender evergreens, especially those that have just been transplanted or are not growing well, should be protected from the sun. Pine boughs, burlap, corn stalks, etc. may be used, as described on another page.	5. Bulbous plants of all kinds that are planted in fall will often start into growth in a warm spell. To prevent winter damage to this class of plants it is advisable to cover the plantings with leaves or litter late in the fall.	6. All pottery or other ornamental flower vases which remain outdoors should be turned over so that there will be no danger of their holding water and possibly splitting. Marble work should be covered with boards or straw.	7. What about some sort of trellis for the cane fruits? There is no question but that this is the best way of handling this class of plants in the garden. Use spring coil wire and stout posts to prevent sagging under the weight of canes.
8. Mushrooms are very easy to grow if the conditions are right, so why not try a crop in your cellar. Use fresh horse manure made into a bed 12" deep and well firmed. Pure culture spawn is by far the most dependable kind to use.	9. It is a good practice to tie some tar paper collars around the young fruit trees to prevent damage to the bark by the teeth of rabbits and other rodents. Never allow any litter to accumulate at the base of trees and harbor pests.	10. Birds are the natural enemies of insects, and you will do well if you attract them by feeding them regularly in winter. Be sure to place the food so that no prowling cat can reach the birds while they are occupied in feeding.	11. All the garden tools should be cleaned and put away, if you have not already attended to this important task. A coating of some inferior grade of oil will prevent the handles from checking and keep the steel bright.	12. Why not build a few melon frames? They are not hard to make, and really high quality melons are impossible without them. If you have no garden frames of any kind this is a good time to build some for use later on.	13. Dormant fruit houses that are entirely without heat because of the lack of fuel should be protected by covering the grape canes or peach trees in them with heavy wrapping paper to prevent the danger of sun scald this winter.	14. Paper White narcissus or other early bulbs which are intended for house forcing can now be started into growth. Light applications of liquid fertilizers will improve the condition of the plants and the quality of flowers.
15. Trees that are infested with scale should be sprayed with one of the prepared oils. Do not postpone this work until spring, as two sprayings are necessary with trees that are infested. Strong solutions can be used at this season.	16. Have you ever tried dark forcing in your cellar? Rhubarb, chicory, sea kale and asparagus are all adaptable to it. Plant the dormant roots in deep beds and keep them well watered, excluding the light with boards or heavy paper.	17. An abundance of protecting material should be on hand for the protection of frames that are filled with vegetables. Do not make the plants soft by applying this unnecessarily, but be ready for any emergency that may arise.	18. Lawns that are very uneven and contain numerous small pockets can be easily corrected by covering with some good top soil. This can be scattered on with a shovel, and the rains will gradually carry it into the voids and fill them.	19. Don't you want an arbor over that garden entrance? One will not be very expensive to buy, but if you cannot afford this you can build it. The woodwork should be bolted to locust posts which will not decay at the base for a long time.	20. There are many useful garden articles of home manufacture which can be made now, when outdoor work is slack. A good measuring rod, markers of various sizes, stakes for the flower garden, may be mentioned.	21. House plants should be sponged regularly to keep the foliage free from dust which impairs the breathing processes of the plants. Use tepid water with just a drop or two or kerosene mixed in to give a little gloss to the leaves.
22. If you examine the fruit trees while dormant you will be surprised at how many cocoons you will find. Most of these are of harmful species and should be gathered and destroyed. Burn caterpillar nests with a long handled torch.	23. Winter is the best season to prune grapes. If left until spring they will invariably bleed where the cuts are made. Grapes fruit on new wood and it is therefore advisable to cut them back quite severely at this time.	24. House plants should never be repotted during winter; those which show the need of fertilizing can be stimulated by mild applications of liquid manure or concentrated fertilizer. Keep all the moss scrubbed from the pots.	25. Do you intend to graft some good varieties on any of your fruit trees? If so, you had better get the scions ready and buried in the garden so that they will be properly retarded for the grafting next spring. Attend to this now.	26. Have you looked over the potatoes since you put them in the cellar? A few bad potatoes will cause a serious loss if they are not removed. If they are sprouting it shows that the storage place is too warm, and the trouble should be remedied.	27. Winter is the best time to remove trees that must come down. After cutting, the stumps can be removed with stump pullers; or where possible to use it, dynamite makes a clean job, especially when the ground is thoroughly frozen.	28. With stock that is perfectly hardy and where there is no danger of winter killing, pruning operations of all kinds may be carried on throughout the winter. Always paint the large scars with tree paint to prevent decay.
29. New land may be cleared this month. Underbrush and timber are best removed when the trees are dormant and when other work is not pressing. Save the ashes from the brush fires, as they are excellent fertilizing material.	30 It is a good practice to look over all outside trenches where vegetables are stored to make certain that the rain is not penetrating them. Covers made of tar paper are a good protection for these storage places, and are easily arranged.	31. The freezing method is one of the best for the transplanting of large trees. Trenches can be dug around the trees, and when the ball of earth and roots is frozen solid they can be moved with perfect safety and good chance of success.	**This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations.**			*I intended an Ode,* *And it turn'd to a Sonnet.* *It began a la mode,* *I intended an Ode;* *But Rose cross'd the road* *In her latest new bonnet;* *I intended an Ode;* *And it turn'd to a Sonnet.* —Austin Dobson

I FEEL kinder shut in an' lonesome when winter comes—durned if I don't. 'Tain't only because I have to keep indoors more 'count of the weather an' my rheumatiz, neither. I got to studyin' about it last night, watchin' the steady little flames from the hickory logs in the settin' room fireplace after the folks had gone to bed an' the lights was all out, an' I calc'late the trouble's mostly because the garden's buried in the snow an' there's nothin' to do in it any more. Ye see, ye can't never be alone in a growin' garden. It's a town, like; full of all kinds of life an' business—flowers, birds, butterflies, worms—each with some partic'lar work to do, an' doin' it. Ye get to workin' in a garden, an' first thing ye know ye feel like ye was a part of the life of it—helpin' the live things that need help, an' fightin' them that's ag'in 'em. No, ye can't never be downright lonesome in a garden; nor shut in, neither.

—Old Doc Lemmon

Winter scrubbing of the trunks will destroy the eggs of harmful insects

Practically every type of planting, as well as the soil, is helped by mulching

All transplanting or potting work calls for firming down the new soil

Do not neglect the winter bulbs. Forcing of many kinds may be started now

Tulips add so much to the beauty of the indoor garden at so slight expense that they should be in practically universal instead of exceptional use

A heavy covering of salt meadow hay will protect the vegetables growing in frames. If exposed to heavy winds, keep the hay in place with branches

A right angle nozzle will make it easier to spray the under sides of leaves

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A Note About the Other Advertised Articles in This Issue of House & Garden

House & Garden will also be glad to purchase for you any articles mentioned in the regular advertising pages of this issue, but it will usually save your time, in such cases, to write direct to the advertisers.

Follow This Model Letter:

This model letter is printed here for your guidance. This form, if followed, will simplify the work of our shoppers and prevent misunderstandings—and mistakes.

October 25, 1918.

House & Garden,
19 West 44th Street, New York.

Enclosed is my cheque (or draft, or money order) for $15.50, for which please send, by express, charges collect, the following articles to

Mrs. John J. Smith,
84 Jones Street,
Boston, Mass.

No. 2008. Sterling silver sweet basket. Page 46. December House & Garden. $11.50.

No. 2012. Hors d'oeuvre dish of etched glass in three parts. Page 46 December House & Garden. $4.

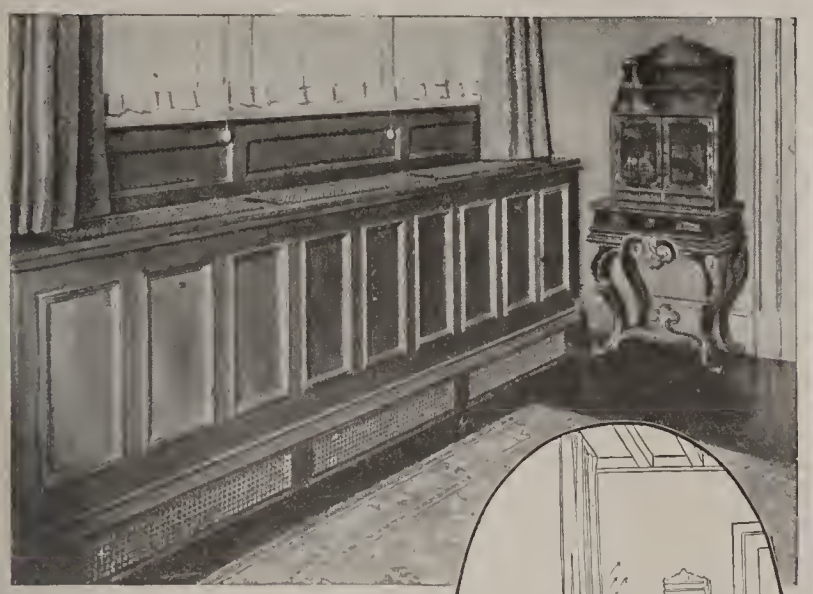
P. S.—If you cannot secure these gifts, you may purchase the following articles for me and send me the difference, if any, in cash:

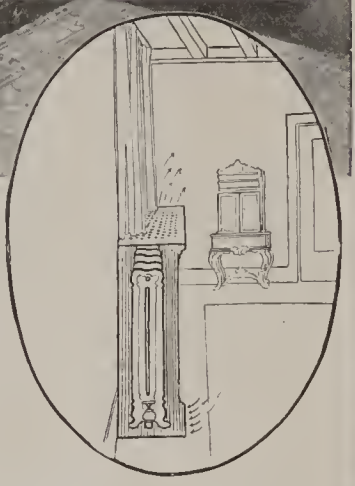
No. 2021. Khaki colored wool sweater with four pockets. Page 47 December House & Garden. $13.

No. 2025. Paint box with colors, ruler, eraser, pencils, etc. Page 48 December House & Garden. $1.75.

HOUSE & GARDEN SHOPPERS

19 West Forty-Fourth Street New York City





Radiator Obscuring With Decorative Metal Grilles

This panelled window closet effect is in the magnificent home of Arthur Curtiss James, New York. The panels are hinged, carrying out the closet effect, and making the radiator accessible for heat control or repairs.

We should be glad to make suggestions for the solution of your radiator-obscuring problems, or be pleased to co-operate with your architect.

Send for Booklet No. 66-A.

"THE BEAUT-I-ATOR"

The "Beaut-i-ator" is a *portable* all metal Radiator Enclosure. You simply *place* it over your radiator. Nothing to put together. Nothing to fasten. No outside help needed. Instantly removable. Ask for the "Beaut-i-ator" Booklet, when you ask for Booklet No. 66-A.

TUTTLE & BAILEY MFG CO.

52 VANDERBILT AVENUE

NEW YORK

Todhunter Mantels

and FIREPLACE ACCESSORIES

SEASONABLE GIFTS

Useful presents are always Welcome; This year why not decide on something for the fireplace. Dog grate, Andirons, Toolstand, Fender, Trivet or Bellows. Selections can be made from a large collection of interesting and unusual designs; other charming pieces of Hand Wrought Metal Work.

Illustrations upon request

ARTHUR TODHUNTER

Showroom:
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The October issue of The Architectural Record is devoted exclusively to country houses, with more than 100 photographs and floor plans, illustrating the most successful recent work of leading architects throughout the country. This year, the moderate priced home is especially featured.

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Each month The Architectural Record presents a careful selection of the best current work in the various types of buildings—with an average of 100 or more illustrations. In the business section are also described the latest and best building materials, as well as the furnishings and specialties which add so much of comfort, convenience and value.

Special Offer

Subscribe now to start December, 1918, and we will send you FREE this valuable Country House Number; also the issues of September and November—15 numbers for only $3.

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Well varnished floors and woodwork grow old gracefully. Time mellows their beauty. Dust and liquids may settle on the surface. But they cannot get under to mar the delicate grain of the wood.

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"Intimate Paintings"
by our best
AMERICAN ARTISTS

An unusual opportunity for lovers of fine pictures, but with limited wall space

Catalogue and particulars will be mailed promptly on request

WILLIAM MACBETH
Incorporated
450 Fifth Avenue (at Fortieth Street) New York

Walter Crane designed for Christmas a May Day card!

The Story of the Christmas Card

(*Continued from page* 10)

Christmas cards, just as there are now, but those cards of yesterday have not, on the whole, been surpassed in their Christmas atmosphere by the cards which have followed them. May a renaissance of their spirit come to pass!

Cards and Their Makers

After Sir Henry Cole's successful card appeared—that it was successful is attested by Messrs. De la Rue's reproduction of it in 1881 by chromo-lithography attests — many card printers entered the field with Christmas cards. I can well imagine that the firm of R. Canton were immediate followers of the 1846 experiment, for as early as 1840 Canton was well known through his publishing numerous sets of valentine and birthday cards. T. Sulman and Dean & Sons must have likewise been alert in this line. Elliott of Bucklesbury has been credited with the introduction of chromo-lithographed Christmas cards and 1858 is put as the date of the first Christmas cards with designs in relief stamped in colors. Before 1850 cards were colored by stencilling or hand-colored. The more elaborately embossed cards were the product of a Fleet Street card publisher, Thierry by name, who was the first publisher to develop the Christmas card trade to anything like remarkable proportions. Messrs. Goodall, however, have probably best claim to be the first Christmas card publishers about whose products we have authentic date information. They issued a series of Christmas cards designed by C. H. Bennett in 1864 followed by other Bennett sets up to 1867.

By the time the '70s arrived the Christmas card must have become firmly established. The period 1878 to 1888 has been put as the one in which the finest cards were produced.

Of course, the Christmas card collector—there are such persons; Mr. Jonathan King had, some twenty years ago over 150,000 different Christmas cards mounted in some 700 volumes!—will prize the earliest examples even though they may not be so beautiful, and fortunate indeed is he who may chance upon the Cole card of 1846!

American Cards

Louis Prang of Boston was the pioneer of Christmas card publishers in America. Prang was born in Prussia but left Germany in 1848 as he refused to bend to Prussian slavery. He had taken part in anti-autocratic revolutionary activities and in 1850 sought a home in the Land of the Free, becoming loyally attached to the home of his adoption. Being of Norman-Huguenot stock, it is not strange that he sought liberty rather than Prussian spiritual disintegration. In 1856 Prang founded his famous lithographic establishment in Boston. The early floral, fruit, bird and other fancy cards printed in gay colors and used by merchants throughout the country in the period following the Civil War and later the Centennial Exposition of 1876 suggested to Mrs. O. E. Whitney the suitability of such designs being issued for sale at Christmas time with "Merry Christmas" printed upon them. These cards were immediately popular and the demand for them immense. The Prang firm employed the best artists and their work not only equalled but surpassed that of the English firms. Exhibited at the Vienna Exhibition it inspired the Austrians and the Germans to enter the field, but the German cards never equalled the Prang products, nor, as a matter of fact, the English cards of Marcus Ward, Raphael Tuck, Eyre & Spottiswood, De la Rue or other famous English Christmas card producers.

American Artists Compete

The Prangs held several Christmas card design competitions, the first in 1880, when Samuel Colman, Richard M. Hunt, E. C. Moore of Messrs. Tiffany & Co. were judges. The judges of the last contest were Samuel Colman, John LaFarge and Louis C. Tiffany. The designs contributed were by the foremost artists of the day and were later exhibited in the leading cities of the United States. Among the prize-winners were Elihu Vedder, whose mural paintings came later to lend dignity to the decoration of the Library of Congress in Washington; Dora Wheeler, Charles Caryl Coleman, Rosina Emmet, C. D. Weldon, Will H. Low, Thomas Moran, Frederick Dielman. Among other artists who designed cards for Prang and whose names were later to become noted in the annals of American art were F. G. Atwood, Reginald B. Birch, William M. Chase, F. S. Church, Palmer Cox (inventor of the Brownies), Paul de Longpré, the famous flower-painter of bygone days but a master unapproached by today's moderns; Abbott H. Thayer, Thure de Thulstrop, Frederick Waugh, J. Carroll Beckwith, T. W. Dewing, E. H. Blashfield, J. Alden Weir and Douglas Volk. Celia Thaxter and other noted writers contributed verses and "sentiments" for the designs.

Personal card of 1892, *by W. Midgley*

There is an unmistakable style to things from McHugh's

What better for a sensible Christmas Gift than a Comfortable McHughwillow Chair — or a gaily Cushioned Sofa.

Make Early Selection of Your Gift pieces and allow adequate time for finishing and Cushion upholstery to carry out your ideas.

JOSEPH P. McHUGH & SON
Established 1878
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The W. Irving Forge, Inc.

Nos. 326 and 328 East 38th Street, New York City

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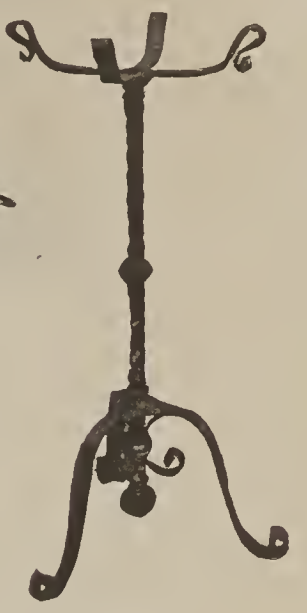

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Torcheres Grilles
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Telephone Murray Hill 8536

Would you think this a Player Piano?

WOULD you adorn and complete your home with the most beautiful of all possessions—a Player Grand Piano—which will equally satisfy the accomplished musician who *can* play, and the music lover who *cannot* himself play!

Then buy a KRANICH & BACH *Player Grand* PIANO

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Some of the lowest values which we now offer are odd pieces and imported novelties of which we have but one example and these cannot be duplicated elsewhere.

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AND DRAPERIES
INTERIOR DECORATIONS

FLINT & HORNER CO., INC.
20-26 WEST 36th STREET
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Countess of Rothes. Mary, daughter of Gresham Lloyd, Esq.; married 1763, when she became the second wife of John, 9th Earl of Rothes, who was representative peer of Scotland in 1723 and made Knight of the Thistle 1753. In 1770 she married Bennett Langton who was one of the original members of the Literary Club and a friend of Dr. Johnson and Sir Joshua. She sat twice to Reynolds, first in 1764 and again in 1766. She died 1785.

"Countess of Rothes"
By Sir Joshua Reynolds (1723-1792)
Size of Canvas 30" x 25¾"

THE "Old Masters" sold from our collection are always exchangeable at full purchase price.

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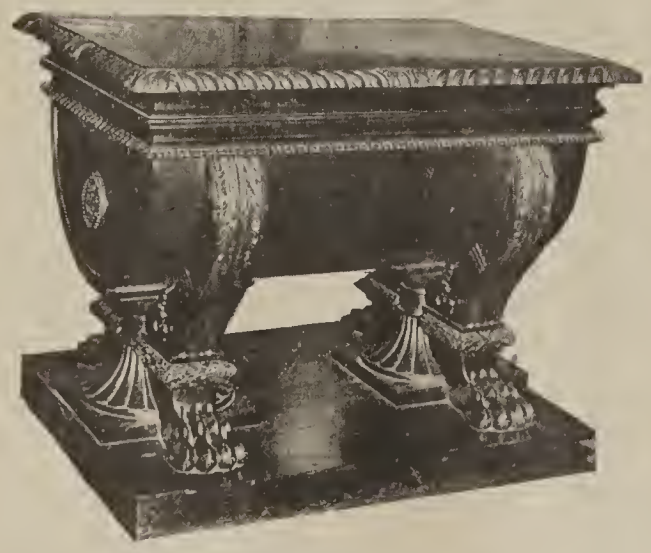

OBJECTS OF ART

ENGLISH PERIOD FURNITURE

OLD ENGLISH INTERIORS

TAPESTRIES

LONDON—27-29 Brook Street W.

Stair-Rails, Spindles and Newels

(*Continued from page 23*)

appear less than 6".) As a rule of thumb, remember that the width of the tread and the height of the riser ought to be multiples of 75. It was the observance of approximately these proportions that made so many 18th Century stairs so comfortable and easy to ascend.

Bracket under treads at State House, Philadelphia

Newels are the natural terminals and stays of the balustrade or banisters. They are structurally the supports upon which the intervening sections composed of hand-rails and spindles depend. As they occur at points of structural stress to support and stiffen the railing, they require structural and decorative emphasis. Structural emphasis is given by their size, contour and height; decorative emphasis by their shape, surface ornamentation, or some sort of surmounting cap or finial. A continued newel, extending like a post or pillar from floor to ceiling, or from one landing to the base of the landing immediately above, contributes both apparent and actual strength to the staircase structure. It is found chiefly in Renaissance work, but instances of it occur, now and again, in our own American Georgian work of the Colonial period.

Hand-rails, which form the line of connection between newels and into which are tenoned the tops of the spindles, like the associated features, changed in form with varying architectural fashions but were not susceptible of much decoration beyond the profiles of mouldings. It is worth noting that some of the early forms of rail that could be wholly grasped by the hand were more logical in shape than many of the later and broader rails.

Spindles, constituting the filling between hand-rail at top and steps or covering string at bottom, into both of which they are tenoned, admit of almost unlimited decorative treatment. Indeed, their function, apart from contributing to a feeling of protection and keeping children and household animals from falling through, is almost purely ornamental. As alternatives to spindles or balusters, the space between hand-rail and steps or covering string may be closed in with thin boarding pierced with ornamental perforations; filled with fretwork or strapwork, either in the flat like a silhouette, or with carved surface; with decorative panels, either pierced or solid; or in some cases with scrolls or latticework.

Strings, covering and concealing the ends of steps in the earlier staircases, and contributing an aspect of solidity and strength, might be either merely molded or elaborately carved.

Brackets, placed under the outside projecting ends of treads in the later staircases, when fashion dispensed with enclosing strings and left the contour of step ends exposed to view, were purely ornamental in function.

Interior Decorations That Soldiers Like

(*Continued from page 27*)

that interior decorators have training and experience in a thoroughly practical side of living.

Two of our illustrations show rooms in the United Service Club, the decoration of which was a donation by Mrs. E. T. Stotesbury of Philadelphia. They are of special interest for several reasons: they are attractive as to plan and color; they serve as an example of furnishing for our fighting men on a basis not restricted by a war budget; and they mark a kind of war relief activity since vetoed by the Government which now insists that war work, to have government sanction, must be brought into line with Government organizations in which no personality figures. The obvious reason for this move on the Government's part is to free all war work from a possible stigma of charity. This is surely due our men in the service.

The third class of buildings devoted to the refreshment, rest or social life of our fighting men consists of those new houses used for war purposes now built with an eye to the peace which is to follow.

In the minor war relief work as well as the major variety we are reversing the German idea. Long before the war they built school houses convertible into hospitals. We who have had our imaginations touched by such forethought applaud England who builds now for munitions and munition workers with an eye to post-war uses. Our government has sent men to England and France to study this problem in its larger meaning, and there is reason to hope their reports will be acted upon.

In the putting up of what must be temporary refreshment huts such as one sees on the grounds of the New York Public Library, the point has been to build and furnish quickly and cheaply for immediate and transient use. In the temporary huts put up by the New York Y. M. C. A., where it was not necessary to regard future use, the decorator, Mrs. Albert Herter, has indulged in dashing inexpensive cheer. The furniture is of simple lines, strongly built, and painted a vivid "peasant" blue; bright yellow curtains hang at the windows, the lamps have parchment paper shades with one broad band of orange encircling them for decoration. Dozens and dozens of these shades are being made by a bachelor who has no occupation, is much too old to fight, and has discovered that he has the knack required to accomplish this feat as part of his war work. Mr. Albert Herter, the well-known artist, gratuitously painted pictures of an original decorative character on the walls.

Buildings used as soldiers' clubs under the jurisdiction of the Commission on War Camp Activities (such as the Haversack at Wrightstown, New Jersey, near Camp Dix) are often private dwellings bent to the needs at hand and not infrequently built especially for the use of the soldiers with an eye to peace ends.

The patriotic donors of canteens, hostess houses, soldiers' and sailors' clubs, etc., have found that unused houses lent free of rent for war purposes can be made so alluring, that under the magic touch of a wise and conscientious decorator, their value actually goes up. A few dollars in chintz and paints, arm chairs with bright cushions, broad tables piled with reading matter and well lighted by day and night, will lure the men. Human beings coming and going give life to any place;

(*Continued on page 60*)

Cuts Coal Bill 25%

Are you burning 20 tons of coal when you might be using 15—or 16 tons when you could be burning 12? We have been able to reduce coal bills from 25 to over 40%.

The Eddy System
Automatic Vacuum Steam Heat

can be installed on your present steam heating plant at a cost that in fuel saving will equal 30% interest per year on the investment.

A boiler fire which must continually push air is wasting its energy. The Eddy System lets your coal pile rest. Advise make and number of radiators and prices will be quoted.

EDDY ENGINEERING CO.
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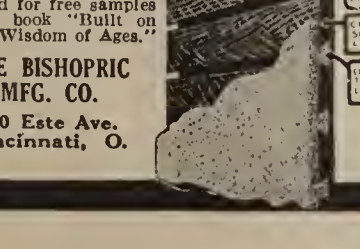

Lets Your Coal Pile Loaf

THE STEPHENSON LYNN TRADE MARK MASS.

UNDERGROUND Garbage Receivers

stores your garbage in a sanitary way.

ORDER EARLY

Our Truck wheels ash barrels up or down steps. Try our Spiral Ribbed Ash Barrel. Send for our catalogue on each. It will pay you.

Sold direct. Look for our Trade Marks.

H. STEPHENSON, Mfr., 20 Farrar Street, Lynn, Mass.

Bishopric Plaster Board

Stucco finish can now be made **lasting** and **economical.** How?

Apply it properly on a **background of Bishopric Board.** Those dovetailed joints between the lath **clinch** the stucco—it can't let go! And nails through every lath hold the Stucco Board securely to the building. There is no **breaking away** and **sagging,** causing the stucco to crack and chip off.

The lath in Bishopric Board are **creosoted** and imbedded in **Asphalt Mastic** on a background of heavy fibre board, making a fire-resisting combination that is proof against vermin, changes in temperature and moisture.

Bishopric Board, under the severest scientific tests and in actual use, has **proved** its superiority.

Send for free samples and book "Built on the Wisdom of Ages."

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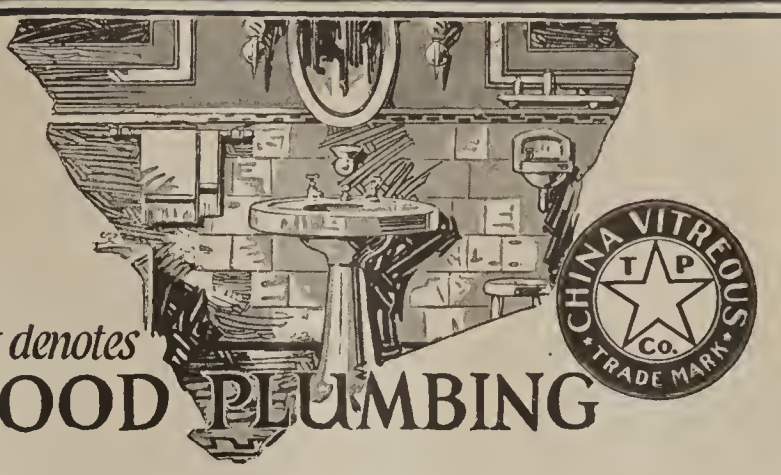

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IF you have had the foresight to install "Tepeco" All-Clay Plumbing in your house you are not our prospect. If you did not, we want you to know about the goodness and eventual economy of "Tepeco" ware.

A white surface typifies cleanliness—as long as it stays white. It insures ready removal of dirt stains—as long as the surface lasts.

"Tepeco" All-Clay Plumbing Fixtures have a surface that is *permanently* white because the ware beneath the glaze is of basic clay material. Clay and glaze, being of common origin, can be fired or baked into one homogeneous mass, solid, substantial and permanent. It may be cleaned and scoured without wearing away this surface. It resists dirt and is impervious to acids.

If some future day you will be interested in new plumbing, write for our instructive book, "Bathrooms of Character." P-8.

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TRENTON NEW JERSEY U. S. A.
Makers of the Silent Si-wel-clo Closet

Full weight—Galvanized

Apollo
Roofing Products

Metal makes the most satisfactory roofing for farm buildings or city construction.

APOLLO-KEYSTONE Copper Steel Galvanized Sheets are unexcelled for Culverts, Tanks, Silos, Roofing, Spouting and all exposed sheet metal work. Look for the Keystone added to brand. Sold by leading dealers. KEYSTONE COPPER STEEL is also superior for Roofing Tin Plates. Send for "Better Buildings" booklet.

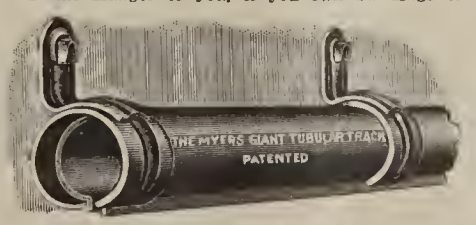
AMERICAN SHEET AND TIN PLATE COMPANY, Pittsburgh, Pa.

MYERS GIANT
No. 15

The Merits of This Hanger Are Known from Coast to Coast. Big, Strong, Easy to Operate, They Overcome Sliding Door Troubles So Common to Doors Exposed to the Weather.

Trolley operates in the Heavy Tubular Girder Giant Steel Track which protects it from the elements and permits operation through all seasons. Adjustable features allow doors to be raised or lowered, or moved in or out, and thus easily overcome sagging, warping, frost heaved ground or cement at base of doors and other door troubles.

We recommend this Hanger to you, if you own buildings of any kind. Interesting circulars and name of dealer, if desired, on request.



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Are your pillows still soft and comfortable?

A Restwel Pillow will be comfortable always. Day after day, year after year, it will keep its original softness and buoyancy.

It may seem strange that one pillow will remain comfortable while another gets hard and matted. But there has been progress and improvement even in the manufacture of the familiar Feather Pillow.

Our booklet, "The Pedigree of Two Pillows", tells how Restwels are made—how a scientific treatment preserves the natural buoyancy of the ALL NEW feathers in each pillow by removing or destroying all dirt and animal matter, even in the quills. Send for free copy of this booklet.

Restwel Pillows are sold in Department and Furniture Stores throughout the United States. We will gladly send the name of a nearby dealer on request.

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FENCES

SERVICE plus attractiveness sums up the attributes of Anchor Post Fences and Gates.

From the simplest to the most ornate there is an Anchor Post design to suit every purpose and satisfy every purse.

Catalog C-51.

ANCHOR POST IRON WORKS
167 Broadway, New York

Boston Hartford Philadelphia
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2224-G

Old English model of Living room or Library Sofa, loose cushions, spring edge seat, spring back, soft and comfortable—one of the smartest we carry. In denim or imitation linen with down cushions. The price is $115.

Polychromed Mirror, size 3ft. x 3 ft. 6 in. Price $75.
Oak Floor Lamp, rose silk shade. Price $60.

Iron Floor Lamp, hand painted vellum shade, marine subject. Price $59.50.

ATTRACTIVE interiors not only depend upon harmony of color but the correct grouping of well chosen furniture. We will be glad to furnish color schemes and estimates to those interested in correct Home Furnishings.

McGibbon & Company
3 West 37th Street
New York

Interior Decorations That Soldiers Like

(*Continued from page* 58)

a constructive atmosphere is created and the house no longer counts as dead property.

That present needs may be met while future needs are anticipated is a fact which not only stirs architects and interior decorators to interesting and entertaining feats; the idea has taken hold of many thoughtful men and women of the laity. One woman we know recently rebuilt a monstrous cottage of the gig-saw-stained-glass-tower period, which gloried in a magnificent ocean front close to a well known training camp. She deliberately bought this property and planned the rebuilding of the house with regard to the men's comfort now and her own after the war. Then she furnished it with a stock (readily replaced) pattern in chintz and china, using colors which she is happy with, while primary enough to gladden the heart of a Texas cow-puncher! The furniture is of the solid mission type and strongest cane. When completed she turned the whole over to Uncle Sam as a soldiers' club and volunteered as manager. The large living-room, 35′ by 20′, is made alluring with bright seats, cushions and hangings against a background of woodwork stained a dark walnut shade. The house is of the type where no plaster is used. The day we visited it a dozen or more men in khaki, some of them from the Far West—one, in fact, an ex-cowboy—were singing war-songs and the man seated at the grand-piano, leading the others, had been a member of one of our best orchestras.

Later that same day we heard a violin and were told that the sergeant when ill and in the Base Hospital fretted for his violin left behind (he had belonged to a restaurant orchestra) and the understanding woman, who had so wonderfully set her stage for others, hired one and this man came there to use it in the friendly, cheering surroundings.

Doctors, nurses and nurses' aids attest to the fact that colors cheer, brace or depress. Interior decorators, masters in the manipulation of color, say the cheering colors are pink, yellow and reds; cool colors gray, violet, blues and greens; restful colors the quiet low tones; awakening ones the striking, intense red, blue, orange and vivid green or purple.

For soldiers' use textiles must not fade or catch dust and they should be washable. Furniture should be made of good quality iron, well seasoned strong wood and the best of cane. Lines for economy must be simple and clean cut. Walls of a sleeping room are more restful if they are done in plain colors or very indefinite designs. Living-rooms and dining-rooms cannot be too gay in color and strong in material with no unnecessary objects. Men need plenty of space.

Decorators who are working on the few houses now being built, old houses to be refurnished and "war relief" buildings register a note of encouragement for all interested in the future edition of American citizens. They say that no one now ever says, "Oh, I'll order this or I'll buy that—it will do well enough for one season." Emotional buying has become bad form as well as poor economy. The new slogan is "build and furnish for the future."

Old French Wall Paper Decorations

(*Continued from page* 21)

others by a different process. Gradually, block printing superseded the older methods.

The earliest wall papers were printed on small separate sheets. The next improvement was the practice of pasting the sheets together in strips before printing. The making of paper in continuous rolls was a still later invention.

There were many makers of fine wall paper in France during the 18th Century but three of them seem to have been of chief importance, namely, Arthur et Robert, Réveillon, and Le Grand.

Réveillon won recognition from the king for the rich and beautiful wall papers he produced and in 1784 his establishment became the "Manufacture Royal de Papiers Peints et Veloutes", to quote the inscription that appeared over the entrance to his warehouse in the Faubourg Saint Antoine, Paris. It was at this "Royal Manufactory of Wall Papers" that the riots which began the French Revolution occurred April 27 and 28, 1789. Carlyle describes the destruction of Réveillon's establishment and the attendant scenes of disorder at some length in his "French Revolution."

The reprints that are to be had of old French scenic papers are from the old blocks which have been preserved. From a decorative standpoint they are equal to the first impressions that were taken when the blocks were cut from fifty to one hundred years ago. In some cases it was found that a number of the blocks had warped, or had been lost or broken during the period of disuse, but careful repairing and the recutting of the parts that were damaged or missing put the sets of blocks into condition for use.

Among the old papers that have been reprinted are "Psyche and Cupid", "Vues de l'Amérique du Nord", "Decor Chinois" and a number of other decorations of the greatest interest at the present day.

These scenic wall papers may be used with furniture and interior woodwork that show the characteristics of the French decorative styles of the 18th Century or first half of the 19th Century. They are equally good in rooms of a Colonial character, and the examples to be seen in old houses still standing in this country provide ample precedent for their use in modern dwellings.

The Garden on the Cliff

(*Continued from page* 12)

when the smoke had cleared, there was no garden or cottage or Cap'n Ellis at all, but just another big bite taken out of the white chalk coast.

"We found him under about fifteen tons of it down on the beach. The curious thing was that he was all swathed and shrouded from head to foot in the flowers of his garden. They'd been twisted all around him, lavender, and gilly-flowers, and hollyhocks, so that you'd think they were trying to shield him from harm. P'raps they've all gone with him to one of them invisible gardens he used to talk about, where he was going to meet his dead sweetheart.

"They buried him on the sunny side of the churchyard. You can see a bit of blue sea between the yew trees from where he lies, so he's got his window still; and there's a very appropriate inscription on his tombstone:

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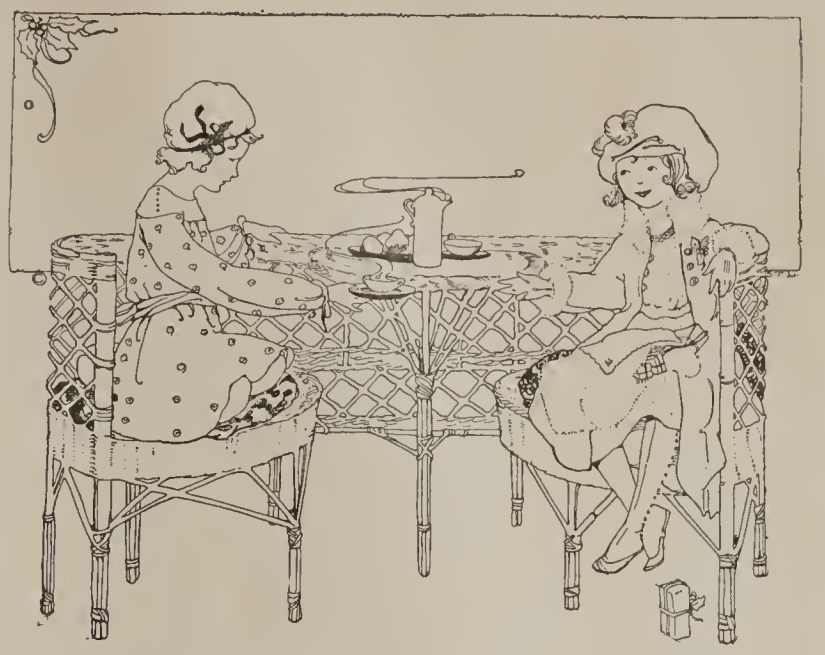

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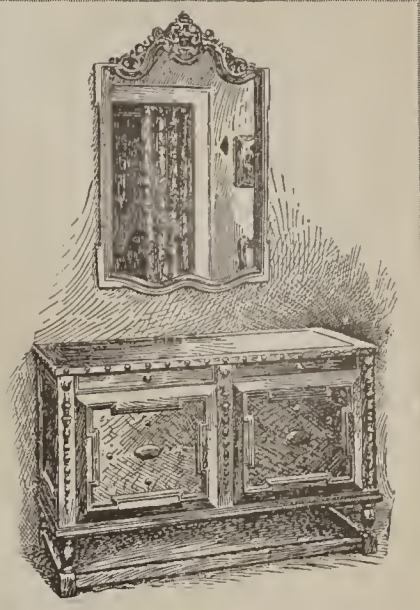

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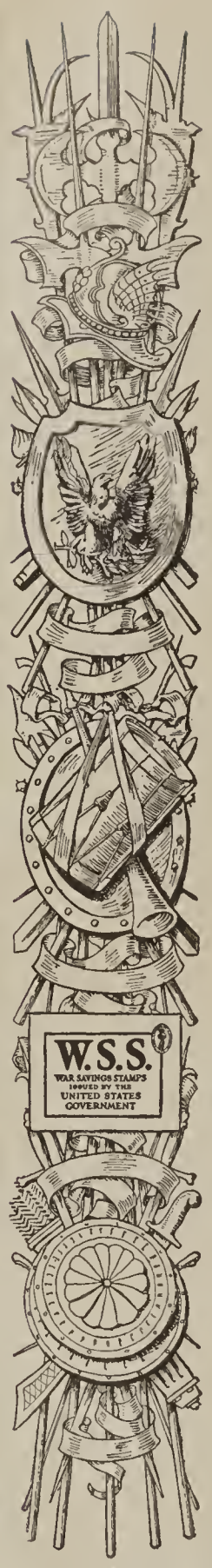

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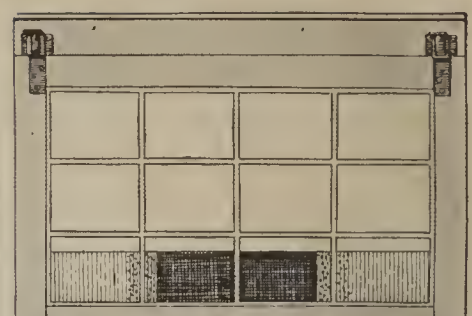

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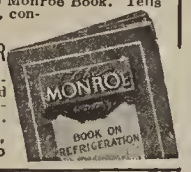

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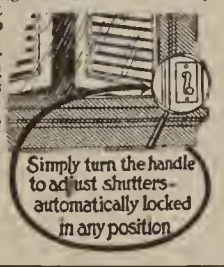

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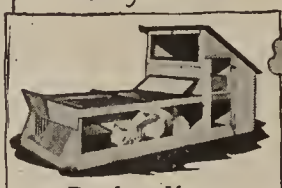
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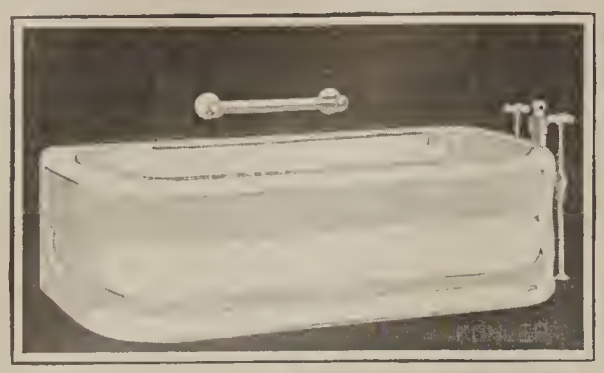

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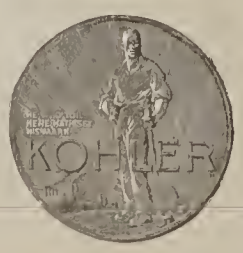

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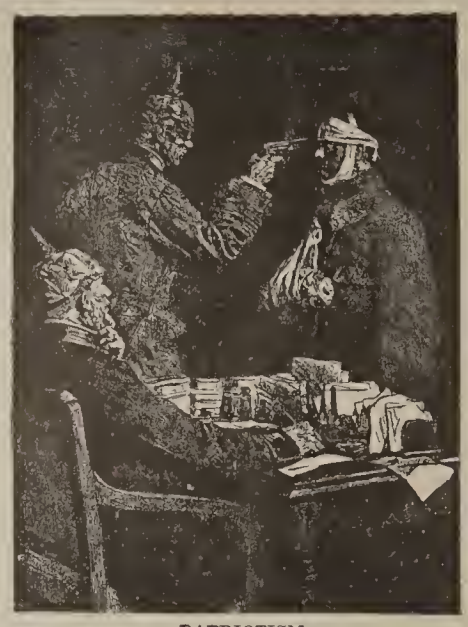

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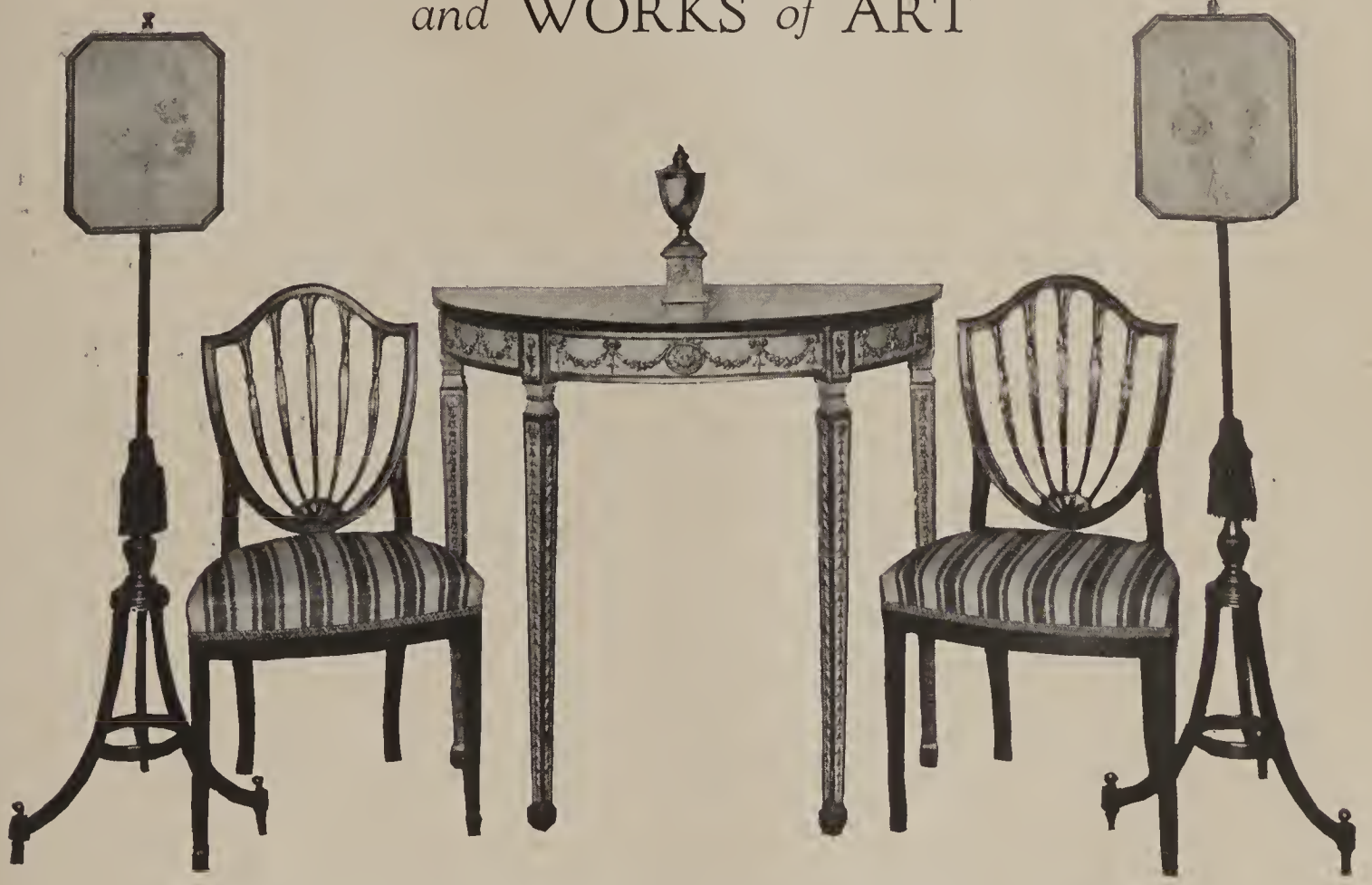

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